

BHASA'S PRATIMA-NATAKAM

WITH AN ORIGINAL SANSKRIT COMMENTARY,
ENGLISH & BENGALI TRANSLATIONS,

CRITICAL AND EXPLANATORY NOTES,
and Test & University questions, etc. etc.

*Also Containing an elaborate Introduction and
Copious word-notes of—*

SARADARANJAN RAY, M. A.,
Vidyavinode, Siddhanta-Vachaspati.
Late Principal, Vidyasagar College.

EDITED BY
KUMUDRANJAN RAY, M.A., Ph.D(h),

*Author of Siddhanta-Kaumudi, Meghadutam,
Evolution of Gita, etc., etc.*



Rs. 3/8/-

Published by K. Ray
7, Bhawani Dutta Lane, Calcutta

*Dedicated to the ever-green memory of
my father*

LATE PRINCIPAL
Saradaranjan Ray.

Printed by R. N. Mitra at the Nalanda Press,
204, Vivekananda Road, Calcutta.

PREFACE

This edition of Bhasa's Pratimanatakam is intended for the students of the B. A. classes of our Indian universities.

The plan is that adopted in our Sakuntalam, Swapnavasavadattam or Uttara-charitam etc. The Introduction gives all about the poet and an estimate of the Book with its contents.

My father's Introduction on Bhasa and his word-notes collected from his various works are here copiously utilised by me. The Tika is my own.

In editing the book I have consulted Pandit Ganapati Shastri's edition, Mr. Kale's edition also the edition of Mr. Paranjape, with immense benefit, and I acknowledge my indebtedness to these authors; readings—are discussed and inserted in the proper places of the Text. And I hope this our present edition will be found very useful and up-to-date to our students.

Test questions are also added at the end for ready reference. I shall be thankful to those of our esteemed readers who will kindly suggest errors and deficiencies if any, to be rectified in the next edition.

CALCUTTA }
April, 1942. }

KUMUDRANJAN RAY

Published by K. Ray
7, Bhawani Dutta Lane, Calcutta

*Dedicated to the ever-green memory of
my father*

LATE PRINCIPAL

Saradaranjan Ray.

Printed by R. N. Mitra at the Nalanda Press,
204, Vivekananda Road, Calcutta.

PREFACE

This edition of Bhasa's Pratimanatakam is intended for the students of the B. A. classes of our Indian universities.

The plan is that adopted in our Sakuntalam, Swapnavasavadattam or Uttara-charitam etc. The Introduction gives all about the poet and an estimate of the Book with its contents.

My father's Introduction on Bhasa and his word-notes collected from his various works are here copiously utilised by me. The Tika is my own.

In editing the book I have consulted Pandit Ganapati Shastri's edition, Mr. Kale's edition also the edition of Mr. Paranjape, with immense benefit, and I acknowledge my indebtedness to these authors; readings—are discussed and inserted in the proper places of the Text. And I hope this our present edition will be found very useful and up-to-date to our students.

Test questions are also added at the end for ready reference. I shall be thankful to those of our esteemed readers who will kindly suggest errors and deficiencies if any, to be rectified in the next edition.

CALCUTTA
April, 1942. }

KUMUDRANJAN RAY

INTRODUCTION

Section—I.

(A lecture by Principal S. Ray)

THE POET BHASA.

I have been desired by the University to address you on some topic relating to Sanskrit Literature. The call does me high honour, and, however much I wish the task were entrusted to abler hands, I respond to the call with great pleasure.

I have chosen the poet Bhasa for my subject. The recovery of the lost works of this poet has been for the past few years uppermost in the minds of Sanskrit scholars. This poet had a great reputation in ancient India. Poets like Kalidasa, Bana and Jayadeva speak of him with appreciation. The last calls him कविकुलगुरु—the inspirer of the Muse of poets. The recent publication of the long lost works of this ancient poet by Pandit Ganapati Sastri is therefore a notable event in the history of the study of Sanskrit Literature. To-day I propose to lay before you a few remarks on Bhasa and his works.

Some time ago I read two papers at the Calcutta University Institute on the age and birth place of Bhasa. I shall not, therefore, re-enter into a consideration of the details under these two heads here, but, to avoid incompleteness shall briefly state the contents of those papers.

1. THE AGE OF BHASA

On this point, as is natural, opinions differ. I am not prepared to go so far as to say that Bhasa's poetry is older

than or even as old as, the Mahabharata in the recension now current. But there can be no doubt that the poet is considerably older than any of our better known lay poets. Kalidasa mentions him by name in the prologue to his *Malavikagnimitra*. There the पारिपाश्विक remarks—मा तावत् । प्रथित-यशसां भाससौमिल्लकविपुत्रादीनां प्रबन्धानतिक्रम्य वर्त्तमानकवेः कालिदासस्य कृतौ किं कृतौ बहुमानः—

“No ! No ! Works by such far-famed poets as भास, सौमिल्ल, कविपुत्र &c. being available why have you set your heart on the production of a poet who is still living ?” It is true, the Bengali edition here read धावकसौमिल्ल instead of भाससौमिल्ल of the Bombay version. But धावक was the court poet of श्रीहर्ष in whose name he wrote the *रत्नावली* and the *नागानन्द* as we learn from *मम्मट* who says “श्रीहर्षादिर्धावकादीनामिव धनम्”—wealth as of धावक &c, from श्रीहर्ष and others. Prof. Macdonell assigns the 7th century A. D. to श्रीहर्ष । He and धावक are therefore posterior to Kalidasa and धावक is a misreading here. Pandit Ganapati Sastri, who recovered and edited the works of Bhasa thinks Bhasa as anterior to the 4th century B.C. His reasons are briefly these :—

In Chanakya's *Arthasastra* we meet with this verse—

नव' शराव' सलिलैः सुपूर्ण' सुसंस्कृत' दभङ्गलोत्तरीयम् ।

तत्तस्य मा भून्नरकश्च गच्छेद् यो भर्तृपिण्डस्य कृते नयुष्येत् ॥

The sense is—

“A new pitcher filled with water, consecrated and strewn over with Kusa grass, will not be the lot of the man who will not fight for his master in return for his bread. Such a person is destined for hell”. This verse is seen in Bhasa's *प्रतिज्ञानाटक* also where it is not treated as a quotation. Supposing then that Chanakya has quoted from Bhasa the latter must be older than Chanakya. Now Chanakya was a contemporary of

Chandra-Gupta who flourished in the 4th century B. C. This therefore is the inferior limit to the age of Bhasa. I have shown in the papers referred to above that Pt. Sastri's arguments may be refuted. There are reasons to think that the verse is an interpolation in Bhasa. It has also been shown in the said papers that the question can be approached from another side leading to about the same result. Bhasa may be reached through Kalidasa. If the medallion, recently discovered by the Archaeological Survey Department, by excavation at Bhita, be genuine, then Kalidasa has to be placed a good deal before Christ. And Bhasa being considerably anterior to Kalidasa, is much older. (So 4th century B. C. for Bhasa may be probable—See infra ; also our Intro, in Sakuntalam—Kalidasa's Date).

II. THE BIRTH-PLACE OF BHASA

The country of Bhasa's birth is as yet undetermined. The poet lies now as unclaimed property. But he is such a treasure that any country that will have him as its own, will at once rise in the estimation of the learned world. It is therefore natural that there should be a clambering among different countries for the possession of this treasure. I am told that the south has been adjudged as the birth place of the poet. But the question can not be considered as a closed one yet, and I am tempted to enter a claim on behalf of northern India. If I am not mistaken, the poet himself can be cited to back his claim.

Sanskrit dramas end with a benedictory verse called the भरतवाक्य which is read by the principal actor and generally embodies the poet's personal views and opinions. The भरतवाक्य of Bhasa's स्वप्नवासवदत्तम् and बालचरितम् is this :—

इमां सागरपथ्यं तां हिमवद्विष्यकुण्डलाम्

महीमेकातपत्राङ्गां राजसिंहः प्रशस्तु नः ॥

This may be freely rendered thus : — May His Majesty, our king, rule over this earth that extends from sea to sea, and has the Himalaya and the Vindhya for her ear-drops.

Here Bhasa compares his earth to a lady, wearing the Vindhya hills and the Himalayan range as pendant to her ears. Now the ear-drops of a lady hang parallel to her body. Vindhya and Himalaya are therefore parallel to the body of Bhasa's earth. But these hills stretch east to west. Hence Bhasa's earth stretched east to west from sea to sea. Also remembering that the ear-drops are worn one to the right and the other to the left of the wearer, it may be presumed with some amount of certainty, provided, of course, that the poet is not guilty of confusion in the metaphor of his verse, that the मही—the earth—in the verse in question, is Northern India. Again, the scenes of the dramas of Bhasa all lie in Northern India and not a single one of his characters comes from the South. It is not easy to reconcile these two facts with the nationality of the poet if he really belongs to the South.

III. THE FAME OF BHASA.

We next propose to inquire about the source of Bhasa's fame. It seems Bhasa wrote dramas only. If he wrote epics also, these were of little value and were soon forgotten ; but the dramas were of such superior excellence, that the poet came to be known as a dramatist only. On this point we have Bana's testimony as contained in his oft quoted verse :—

स्वधारकृतारम्भैर्नाटकैर्बहुभूमिकः ।

सपताकैर्देशलिभे भासो देवकुलैरिव ॥

To see clearly to what this verse attributes the fame of Bhasa as a dramatist, it is necessary to ascertain the significance of the epithet सूत्रधारकृतारम्भैः, begun by the सूत्रधार—that occurs in it. This epithet has been taken differently by different scholars. Pandit Ganapati Sastri understands this to imply that Bhasa's dramas are introduced by the सूत्रधार, while those of other poets are not so introduced. Says he :—

These Natakas are thus seen to be the work of Bhasa as the epithet सूत्रधारकृतारम्भैः by which Bhatta Bana in the above qualifies Bhasa's Natakas applies to these plays, for every one of them begins with the stage direction—"नान्दान्ते ततः प्रविशति सूत्रधारः ।" Pandit Sastri here means to say that सूत्रधारकृतारम्भ refers to a special feature of Bhasa's dramas.

To facilitate comparison we shall place the opening lines of two of Bhasa's dramas side by side with those of two modern poets as representatives of later dramas.

Bhasa's Urubhanga opens thus :—

(नान्दान्ते ततः प्रविशति सूत्रधारः) सूत्रधारः :—

भोषद्रोणतटां जयद्रथजलां गान्धारराजक्रदां
कर्णद्वीणिक्कपोर्मिनक्रमकरां दुर्योधनस्रोतसम् ।
तीर्णः शत्रुनदीं शरामसिकतां येन प्रवेनार्जनः
शत्रूणां तरणेषु वः स भगवानस्तु प्रवः केशवः ॥

एवमार्य मिथ्यान् विज्ञापयामि &c.

The sense is :—“(After Nandi enters the Sutradhara) Sutradhara—may that almighty Kesava be your raft in crossing your adversaries, the very same raft in which Arjuna crossed his stream having Bhisma and Drona for its banks ; Jayadratha for its waters. Sakuni, the king of Gandhar, for its pools ; Karna for its billows ; Asvathaman for alligators. Kripa for sharks and Duryodhana for its floods. I beg to announce this to the honourable gentlemen here present”.

In his Duta-Vakyam we find :—नान्दन्ते तवः प्रविशति सूत्रधारः ।
सूत्रधारः—पादः पायादुपेन्द्रस्य सर्वलोकोत्सवः स वः । व्याविहो नमुचिर्येन
तनुतामनखेन खे ॥ एवमार्थमिच्छान् विशापयामि &c.

This is the sense —“(After the Nandi enters Sutradhara)
Sutradhara—may Upendra’s foot, the delight of all the world,
guard you—the foot with coppery nails that flung Namuchi
up into the air. I beg to announce” &c.

Similar is the opening of his other dramas also.

Kalidasa’s *Vikramorvasiya* begins—वेदान्ते वृयमाहुरेकपुरुषं व्याप्य
स्थितं रोदसौ यस्मिन्नीश्वर इत्यनन्तविषयः शब्दो यथार्थाक्षरः । अन्तर्यन्त्रं सुसुचुभिर्निय-
मितप्राणादिभिर्स्मृतं स स्थाणुः स्थिरभक्तियोगमुलभो निःश्रेयसायास्तु वः ॥ नान्दन्ते
सूत्रधारः—अलमतिविस्तरेण &c.

This means :—“May Sthanu grant you salvation—Sthanu
who is easily reached by steady devotion, whom the Vedantas
style as the One Soul that pervades all space who alone is
truly called Isvara, whom people longing for beatitude seek
by restraining their senses within. (After the Nandi) *Sutra-*
dhara—Away with great prolixity” &c.

Bhavabhuti’s *Viracharita* has —अथ स्वस्थाय देवाय नित्याय हतपाप्मने ।
त्यक्तक्रमविभागाय चैतन्यज्योतिषे नमः ॥ नान्दन्ते सूत्रधारः—अलमतिविस्तरेण &c.

This may be rendered thus—“Salutation to self contained,
resplendent, eternal sin-removing, stageless, Light of know-
ledge.

(After the Nandi) *Sutradhara*—away with much prolixity” &c,
The opening of other modern dramas also is of a like charac-
ter. From these it will appear that in both Bhasa and the
later poets the drama opens with a benediction, with this
difference, that with Bhasa it is the *Sutradhara* that utters the
benediction, with Kalidasa and others, the speaker is not
directly mentioned, the stage direction is absent. But in them

immediately after the benedictory verse we have the stage direction नान्दन्ते सूत्रधारः—Sutradhara says after the Nandi. It is significant that this direction omits the verb ; It does not say सूत्रधारः प्रविशति Sutradhara enters. His प्रवेश (entry) is taken for granted ; It has already taken place. Well when ? We say, *at the very commencement. He it was who uttered the benediction.* For, if it was some other person, then the entry and exit of that person would have been announced. *This view is confirmed by the Sage Bharata who requires the Sutradhara to pronounce the benediction—सूत्रधारः पठेन्नादौ मध्यम-स्वरमाश्रितः—*The Sutradhara should recite the benediction in the note known as the मध्यम which is midway between षड्ज and निषाद । Bharata's नान्दो is only a benediction, the indispensable part of what he calls पूर्वङ्ग—the preliminaries to the staging. We read in Bharata—यद्यप्यङ्गानि भूयांसि पूर्वङ्गस्य नाटके । तथाप्यवश्यं कर्तव्या नान्दो विद्यापशान्तये ॥ देवहिजन्मृपादीनामाशीर्वादपरायणा । नन्दान् देवता यस्मात्तस्मान्नान्दो प्रकीर्त्तिता ॥

Which means this—'In a drama though many are the details of the पूर्वङ्ग, the indispensable element to ensure a successful staging, is the नान्दो । Being solely benedictory with reference to gods, brahmans and kings, it secured the favour of the gods and is thence called नान्दो ।

Thus in modern dramas, inspite of the absence of stage-direction the सूत्रधारः is the first to enter the stage, pronounce the benediction and introduce the drama, just as in the works of Bhasa. सूत्रधारकृतारम्भ therefore cesses to be a distinctive characteristic of Bhasa's dramas.

It seems Pandit Ganapati Sastri has been led into this interpretation of the epithet सूत्रधारकृतारम्भः by the absence of stage-direction before the benedictory verse in modern dramas.

But why should modern writers all (a) (b) (c) (d) (e) (f) (g) (h) (i) (j) (k) (l) (m) (n) (o) (p) (q) (r) (s) (t) (u) (v) (w) (x) (y) (z) (aa) (ab) (ac) (ad) (ae) (af) (ag) (ah) (ai) (aj) (ak) (al) (am) (an) (ao) (ap) (aq) (ar) (as) (at) (au) (av) (aw) (ax) (ay) (az) (ba) (bb) (bc) (bd) (be) (bf) (bg) (bh) (bi) (bj) (bk) (bl) (bm) (bn) (bo) (bp) (bq) (br) (bs) (bt) (bu) (bv) (bw) (bx) (by) (bz) (ca) (cb) (cc) (cd) (ce) (cf) (cg) (ch) (ci) (cj) (ck) (cl) (cm) (cn) (co) (cp) (cq) (cr) (cs) (ct) (cu) (cv) (cw) (cx) (cy) (cz) (da) (db) (dc) (dd) (de) (df) (dg) (dh) (di) (dj) (dk) (dl) (dm) (dn) (do) (dp) (dq) (dr) (ds) (dt) (du) (dv) (dw) (dx) (dy) (dz) (ea) (eb) (ec) (ed) (ee) (ef) (eg) (eh) (ei) (ej) (ek) (el) (em) (en) (eo) (ep) (eq) (er) (es) (et) (eu) (ev) (ew) (ex) (ey) (ez) (fa) (fb) (fc) (fd) (fe) (ff) (fg) (fh) (fi) (fj) (fk) (fl) (fm) (fn) (fo) (fp) (fq) (fr) (fs) (ft) (fu) (fv) (fw) (fx) (fy) (fz) (ga) (gb) (gc) (gd) (ge) (gf) (gg) (gh) (gi) (gj) (gk) (gl) (gm) (gn) (go) (gp) (gq) (gr) (gs) (gt) (gu) (gv) (gw) (gx) (gy) (gz) (ha) (hb) (hc) (hd) (he) (hf) (hg) (hh) (hi) (hj) (hk) (hl) (hm) (hn) (ho) (hp) (hq) (hr) (hs) (ht) (hu) (hv) (hw) (hx) (hy) (hz) (ia) (ib) (ic) (id) (ie) (if) (ig) (ih) (ii) (ij) (ik) (il) (im) (in) (io) (ip) (iq) (ir) (is) (it) (iu) (iv) (iw) (ix) (iy) (iz) (ja) (jb) (jc) (jd) (je) (jf) (jg) (jh) (ji) (jj) (jk) (jl) (jm) (jn) (jo) (jp) (jq) (jr) (js) (jt) (ju) (jv) (jw) (jx) (jy) (jz) (ka) (kb) (kc) (kd) (ke) (kf) (kg) (kh) (ki) (kj) (kk) (kl) (km) (kn) (ko) (kp) (kq) (kr) (ks) (kt) (ku) (kv) (kw) (kx) (ky) (kz) (la) (lb) (lc) (ld) (le) (lf) (lg) (lh) (li) (lj) (lk) (ll) (lm) (ln) (lo) (lp) (lq) (lr) (ls) (lt) (lu) (lv) (lw) (lx) (ly) (lz) (ma) (mb) (mc) (md) (me) (mf) (mg) (mh) (mi) (mj) (mk) (ml) (mm) (mn) (mo) (mp) (mq) (mr) (ms) (mt) (mu) (mv) (mw) (mx) (my) (mz) (na) (nb) (nc) (nd) (ne) (nf) (ng) (nh) (ni) (nj) (nk) (nl) (nm) (nn) (no) (np) (nq) (nr) (ns) (nt) (nu) (nv) (nw) (nx) (ny) (nz) (oa) (ob) (oc) (od) (oe) (of) (og) (oh) (oi) (oj) (ok) (ol) (om) (on) (oo) (op) (oq) (or) (os) (ot) (ou) (ov) (ow) (ox) (oy) (oz) (pa) (pb) (pc) (pd) (pe) (pf) (pg) (ph) (pi) (pj) (pk) (pl) (pm) (pn) (po) (pp) (pq) (pr) (ps) (pt) (pu) (pv) (pw) (px) (py) (pz) (qa) (qb) (qc) (qd) (qe) (qf) (qg) (qh) (qi) (qj) (qk) (ql) (qm) (qn) (qo) (qp) (qq) (qr) (qs) (qt) (qu) (qv) (qw) (qx) (qy) (qz) (ra) (rb) (rc) (rd) (re) (rf) (rg) (rh) (ri) (rj) (rk) (rl) (rm) (rn) (ro) (rp) (rq) (rr) (rs) (rt) (ru) (rv) (rw) (rx) (ry) (rz) (sa) (sb) (sc) (sd) (se) (sf) (sg) (sh) (si) (sj) (sk) (sl) (sm) (sn) (so) (sp) (sq) (sr) (ss) (st) (su) (sv) (sw) (sx) (sy) (sz) (ta) (tb) (tc) (td) (te) (tf) (tg) (th) (ti) (tj) (tk) (tl) (tm) (tn) (to) (tp) (tq) (tr) (ts) (tt) (tu) (tv) (tw) (tx) (ty) (tz) (ua) (ub) (uc) (ud) (ue) (uf) (ug) (uh) (ui) (uj) (uk) (ul) (um) (un) (uo) (up) (uq) (ur) (us) (ut) (uu) (uv) (uw) (ux) (uy) (uz) (va) (vb) (vc) (vd) (ve) (vf) (vg) (vh) (vi) (vj) (vk) (vl) (vm) (vn) (vo) (vp) (vq) (vr) (vs) (vt) (vu) (vv) (vw) (vx) (vy) (vz) (wa) (wb) (wc) (wd) (we) (wf) (wg) (wh) (wi) (wj) (wk) (wl) (wm) (wn) (wo) (wp) (wq) (wr) (ws) (wt) (wu) (wv) (ww) (wx) (wy) (wz) (xa) (xb) (xc) (xd) (xe) (xf) (xg) (xh) (xi) (xj) (xk) (xl) (xm) (xn) (xo) (xp) (xq) (xr) (xs) (xt) (xu) (xv) (xw) (xx) (xy) (xz) (ya) (yb) (yc) (yd) (ye) (yf) (yg) (yh) (yi) (yj) (yk) (yl) (ym) (yn) (yo) (yp) (yq) (yr) (ys) (yt) (yu) (yv) (yw) (yx) (yy) (yz) (za) (zb) (zc) (zd) (ze) (zf) (zg) (zh) (zi) (zj) (zk) (zl) (zm) (zn) (zo) (zp) (zq) (zr) (zs) (zt) (zu) (zv) (zw) (zx) (zy) (zz)

tion here ? Chance will not explain a universal practice. We shall try to obtain an answer from a comparison of the opening of Bhasa's dramas with the teaching of Bharata.

Bhasa commences with the stage-direction नान्दन्ते ततः प्रविशति सूत्रधारः । Then follows the benedictory verse. This verse being नान्दन्ते—after the Nandi—Bhasa's Nandi does not include the benedictory verse. It is performed outside the stage and is identical with what भरत calls पूर्व रङ्ग—the preliminaries to the staging. So नान्दन्ते with भास means पूर्व रङ्गान्ते—after the preliminaries are over. But when the preliminaries are over, the staging of the drama commences stage-direction becomes necessary and Bhasa supplies the direction नान्दन्ते ततः प्रविशति सूत्रधारः । The benedictory verse becomes included in the drama.

Again, as explained above, Bharata's पूर्व रङ्ग has many details, the most important of them being the Nandi i.e., the benedictory verse. This verse being thus included in the पूर्व रङ्ग—the preliminaries to the staging—it is no part of the drama, and, strictly speaking, ought to be gone through *outside* the stage and no stage-direction for it is necessary. Indeed 'stage direction for preliminaries to staging' is a contradiction in terms. Consequently stage direction at this point is omitted in modern dramas, which here all follow Bharata. We must remember that नपथ्ये आकाशे, &c are also stage-directions. *In modern dramas the पूर्व रङ्ग is over with the नान्दी* after which the staging of the drama commences and accordingly we have the stage-direction नान्दन्ते सूत्रधारः । The benedictory verse is thus excluded in the drama.

Thus owing to the different senses in which Bhasa and Bharata take the word नान्दी, the stage-direction naturally precedes the benedictory verse in the former while it succeeds it in the latter. It may be asked 'How is it that modern dramas

(नन्दान् ततः प्रविशति सूत्रधारः) सूत्रधारः—

नारायणस्त्रिभुवनैकपरायणो वः पाथादपायगतयुक्तिकरः सुराणाम् ।

लोकवयाविरतनाटकतन्त्रवस्तुप्रस्तावनप्रतिसमापनसूत्रधारः ॥

This is the substance of the benedictory verse here—"May Narayana guard you all. He is the sole resort of the whole creation and opens the way out when the gods are in a fix. It is He who is the सूत्रधार for the प्रस्तावना and प्रतिसमापना of the ceaseless staging of the नाटक of the three words." Here the three words with which we are concerned, viz. नाटक, सूत्रधार प्रस्तावना, all occur in the sense which they still carry with us. They could not have been coined by Bhasa for the occasion, for then benediction would have been unintelligible to the audience and would have lost its point. The three words must have been taken from current vocabulary, consequently the things they denote must have been in existence.

Two possible objections to the above must not be left unnoticed. The verse reads प्रस्तावन and not प्रस्तावना । This is immaterial. The words must have been प्रस्तावना and प्रतिसमापना । The latter does not suit the metre. It is therefore changed into प्रतिसमापन which means the same thing. Next for uniformity प्रस्तावना is written as प्रस्तावन । After all we are concerned with the *thing* and not with the name we chose for it.

Secondly, it may be urged, that the दूतीघटीतकण्ठम् which employs these three wores in its benediction, was staged long after the appearance of the first drama by Bhasa. The प्रस्तावना though an invention of the poet himself has become a familiar word with the audience by this time and the poet treats it as long-current, as it already has taken then. The facts, however, are against this supposition. There is no attempt on the part of the poet to familiarise the audience with the word प्रस्तावना ।

He never uses the word प्रस्तावना to designate his Prologue. His name for it is स्थापना throughout.

All this we may take it goes to show that Indian dramas, both before and after Bhasa, were all सूत्रधारकृतारम्भः । This epithet cannot therefore refer to the invention of the प्रस्तावना in Indian dramas as the source of Bhasa's fame. Yet Bana professes in the verse above to have actually told us what the source is. His statement is नाटकैर्यशोलिभे obtained fame by his dramas. This again by itself is almost pointless. We can understand the point when नाटकैः is qualified by a suitable attribute. We have seen above that सूत्रधारकृतारम्भः is not the attribute to bring out the point.

Let us see if बहुभूमिकेः will serve the purpose. भूमिका is a technical term of dramaturgy, meaning a 'disguise.' "अन्यरूपेण-दृश्यस्य प्रवेशः स(मा)तृभूमिका"—Aभूमिका is the introduction of one person in the guise of another. Bhasa's Nataka's are बहुभूमिक— they employ many disguises, This is true of several of Bhasa's dramas. Thus in his प्रतिज्ञानाटक the ministers of King उदयन, the generals, the jester, all go disguised for a time. In the स्वप्ननाटक the prime minister and the queen are in disguise almost till the close of the drama. The अविमारक too employs disguises. The epithet बहुभूमिक is therefore rightly applied to the dramas of Bhasa. But it is by no means a distinctive characteristic of Bhasa's dramas. The सुद्राराचस is a well-known Sanskrit drama that largely employs disguises, Indeed most of its characters work in disguise, so much so, that if any Sanskrit drama has to be called बहुभूमिक in preference to others, it is prominently the सुद्राराचस and not any of Bhasa's dramas. Hence the introduction of भूमिका in a नाटक is not the attribute we want to give point to the statement नाटकैर्यशोलिभे ।

It remains now to see how सपताकैः will fare, पताका in a नाटक is another technical term denoting a certain kind of dramatic trick. Suppose a general sends his orderly to take a letter to some one, and while the orderly is away he is thinking if a certain strong-hold of the enemy which is under sieze will be taken or not. If just then the orderly returns and says 'taken' meaning of course the *latter*, the general considers this as a happy augury because the word is spoken at the right moment and he takes it applying to the stronghold. This is पताका ।

“यथायं चिन्तितेऽन्यस्मिंस्तल्लिङ्गाऽन्यं प्रयुज्यते ।

आगन्तुकेन भावेन पताकास्थानकं तु तत् ॥”

‘If when thought is occupied with a certain matter, another matter of a like character turns up incidentally, it is called a पताकास्थान’ । Thus in the प्रतिज्ञानाटक king सहासिन of Ujjayini is discussing with his queen the eligibility of certain suitors for the hand of his daughter. He asks—

अस्मत्सम्बद्धो मागधः काशिराजो वाङ्गः सौराष्ट्रो मैथिलः सुरसेनः ।

एते नानार्थैर्लोभयन्तो गुणैर्मां कस्ते वैतेषां पावतां याति राजा ॥

—“We are connected by marriage already with the kings of Magadha, Kasi, Vanga Surastra, Mithila and Surasena. They are again tempting me each has his special qualifications and I am bewildered. Which of these do *you* deem suitable ?” Before the queen could answer the poet has प्रविश्य काञ्चुकोयः—वत्सराजः । The Kanchukin enters on a certain alien matter and unceremoniously utters the word वत्सराजः—The king of Vatsa. Here chance supplies an answer to the king’s query. This is a पताका । As a matter of fact, वत्सराजः did marry the king’s daughter.

It is unnecessary to multiply instances ; suffice it to say that पताका abounds in the dramas of Bhasa. Bhasa’s dramas are therefore सपताक. But this again is not a speciality with

Bhasa. It is a favourite trick of poets and is seen in almost all modern dramas also. Thus in Kalidasa's अभिज्ञानशकुन्तलम् king Dushyanta, after the repudiation of Sakuntala wished her a second time and exclaims अकारणपरित्यक्ते, अनुशयततद्दृश्यस्तावदनुकम्पातामयं जनः पुनर्दर्शनेन—

"I have wantonly discarded you and am now being consumed by remorse, I beseech you to favour me with a glimpse of yourself again." Just then the hand maid Chaturika who was but on an errand suddenly enters and holds before the king a painting of Sakuntala saying—इयं चित्रगदा भट्टिनी—here is the queen on canvas. Thus a glimpse of Sakuntala is granted to the king no sooner he prays for it. This is a पताका presaging speedy reunion of the king with his beloved. Hence सपताक refers to no distinctive feature of Bhasa's dramas, and सपताकैः too, in the verse above, lends no point to the statement नाटकैर्देशालम्बे ।

If then सूत्रधारकृतारम्भेः, बहुभुम्भिकैः and सपताकैः give us no information as to the source of Bhasa's fame two questions naturally occur.—

(a) First, what purpose do these epithet serve in Bana's verse ?

(2) Secondly, what else is there in the verse to inform us of the source of Bhasa's fame ?

In answer to the first question we say that the epithets are by no means purposeless. They have a double sense each so as to apply to both नाटकः and देवकुलैः and thus establish resemblance between नाटक and देवकुल । Thus when applied to देवकुल, a temple, सूत्रधार is 'the holder of the tape', i.e. a carpenter a mason. A दशकुल is सूत्रधारकृतारम्भ commenced by a carpenter, or a mason which is a fact. For a नाटक, the सूत्रधार is of course the stagemanager who commences the drama. So both नाटक and देवकुल are सूत्रधारकृतारम्भ commenced by a सूत्रधार । This

is a point of resemblance between the two. Again भूमिका is a 'floor' with reference to देवकुल । A देवकुल is बहुभूमिक many-storied, which also is true. It is true of नाटक too as explained above. Hence नाटक and देवकुल are बहुभूमिक—contain many *Bhumikas*. This gives us a second point of resemblance. Lastly पताका is a 'flag' when taken with देवकुल । A देवकुल is सपताक furnished with a flag which it really is. A नाटक is also सपताक as already explained. This is a third point of resemblance between नाटक and देवकुल. With three characteristics in common we have a tolerably complete resemblance between नाटक and देवकुल । Thus the three epithets सूत्रधारकृतारम्भ, बहुभूमिक and सपताक justify the fourth one in the verse, viz. देवकुलैरिव as by so many temples. This then is the Purpose the epithets serve. Bana's verse may now be freely rendered thus :—

"Bhāsa attained fame by his dramas, which begun by the Sutrādhara, endowed with many *Bhumikas* and furnished with *Patakas*, as they were—were like so many temples

The comparison thus established is not a mere piece of poetic jugglery. It supplies the answer to the second question above. By comparing the dramas of Bhasa to so many temples Bana perhaps means to say that the dramas of Bhasa were entitled to the same amount of veneration as is ordinarily reserved for a देवकुल ; the memory of the writer of these dramas will be cherished with reverence like that of a builder of temples.

Again as temples in these days, were usually, celebrated seats of learning, it is like that by the comparison Bana also implies that later poets received their inspiration from the dramas of Bhasa. If the latter be the view of Bana, Jayadeva shares it with him. We have said at the outset that the latter calls Bhasa कविकुलगुरु—the inspirer of poets. His words are given thus in his प्रसन्नराधव—

यस्याञ्चरश्चिकुर्गनकरः कर्णपूरो मधूरो

भासोद्भासः कविकुलगुरुः कालिदासो विलासः ।

हृषीकेशो हृदयवसतिः पञ्चवाणस्तु वाणः

कैषा नैषा भवति कविताकामिनी कौतुकाय ॥

—Poetry is a strange lady that delights every one, चौरकवि is her locks, मधूरकवि her ear-drops, भास the inspirer of poets her smile, कालिदास her grace, आहृष her joy and वाण here inmost desire.

I take कविकुलगुरु in the above as qualifying भास not कालिदास though the context admits of either construction. The word गुरु has different senses. When meaning 'best' we may say कालिदास is कविकुलगुरु—the best of poets—(just as दिलीप is called गुरुर्नृपायाम—the best of kings by Kalidasa). If the meaning is 'teacher' it is more appropriately taken with भास as will shortly appear, though later poets have learnt a good deal from कालिदास also. When we say one poet is the teacher of another we mean that the older of the two has influenced the thought or the style or the language of the younger. In glaring cases the younger is an abject imitator, a pirate. Here is an illustration :—

A few chapters of the भोष्पवर्णन of the महाभारत go by the name of the गीता and from time immemorial exist as a separate book. Owing to the sacred character of the book, some laudatory verses have been added to it as introduction under the name गीतासाहाय्य by some one with considerable poetic powers. Therein we find the following verse :—

भोष्पद्रोणतटा जयद्रथजला गान्धारनीलोत्पला

शन्तिनयाहवती कृपेण वहनी कर्णेन वेलाकुला ।

अश्वत्थामविकर्ण घोरमकरा दुर्व्योधिनावर्तिनी

सीतीर्णा खलु पाण्डवै रणनदी कैवर्तकः केशवः ॥

“What a pilot Kesava is ! The Pandavas have indeed crossed that dire stream of enemies of which भीष्म and द्रोण are the banks, जयद्रथ is the water, शकुनि is the rock, शल्य the alligator, कृप the current, कर्ण the surge, अश्वत्थामन् and विकर्ण are grim sharks, दुर्योधन the whirl-pool.”

The verse bears a striking resemblance to the benedictory verse of Bhasa's ऊरुभंग given above. Viz.—

भीष्मद्रोणतटां जयद्रथजलां गान्धारराजोपलां
कर्णद्रोणकृपोर्भिनक्रमकरां दुर्योधनस्रोतसम् ।
तीर्णः श्व, नदीं शराससिकतां येन प्रवेनाजुं नः
शव्, णां तरणीषु वः स भगवानस्तु प्रवः केशवः ॥

The poet of the गोतामहात्म्य, whoever he was, has here adapted the language, style and the thought of Bhasa's verse. The alterations are trivial and made only to suit altered circumstances and to avoid certain criticisms to which Bhasa's verse is open. It is an instance of abject imitation, and in polite language we may describe this poet a pupil and Bhasa the teacher. We cannot say that the माहात्म्य slokas also are due to Vyasa and Bhasa is the imitator, because the author of the माहात्म्य distinguishes himself from Vyasa saying :—

नमोऽस्तु ते व्यास विशालवृद्धे फुल्लारविन्दायतपस्रनेच ।
येन त्वया भारततैलपूर्णः प्रदालितो ज्ञानमयः प्रदीपः ॥

“O lotus-eyed Vyasa of mighty intellect, I salute thee : thou hast lighted the lamp of wisdom fed by the oil of the Mahabharat.” There is another reason to suppose that Bhasa is the teacher here. It is a well-known fact that an imitation shows improvements over the original. The gem is rough in the mine and receives polish after it is taken out of it, Bhasa's verse above is rough while the other one bears a polish.

Thus in Bhasa, Jayadratha is supposed to be the जल and दुर्योधन the स्रोतम् of शत्रु नदी । But how is स्रोतम् to be distinguished from जल ? If we say one is 'matter' and the other 'motion' then Duryodhan becomes something immaterial, which is not desirable and constitutes a defect in the verse. Again in the third line of Bhasa's verse शत्रु appears as नदी and केशव as प्रव । In the fourth, however, शत्रु is again introduced but in its own character, while केशव is still considered as प्रव which is another blemish. A plausible justification will perhaps occur to some :—The poet speaks of the तरण (crossing) of शत्रु (enemies), and also of केशव as a प्रव (raft) in helping in the तरण (crossing). But तरण (crossing) and प्रव (raft) are meaningless when applied to शत्रु (enemy) in its own character. Hence, as शत्रु (enemy) has already appeared in the third line in the character of a नदी (river), here also it has to be taken as such. The presence of तरण (crossing) and प्रव (raft) imply a metaphor in शत्रु (enemy) ; and the fourth line is justified. I call this a *plausible* justification, because, in the first place, the नदीत्व of शत्रु is not presented in the third line as an arbitrary assumption, but established after the concomitants of a नदी such as the banks, the current &c, have been secured in elaborate detail in the two lines preceding. In the fourth line the statement is abrupt, without any regard for the details. Secondly, तरण (crossing) and प्रव (raft) may be said to imply the presence of जल only, not necessarily of a नदी, still less of a नदी rendered difficult of crossing by pools and billows, sands and sharks, as is necessary here. The fourth line seems really defective. Moreover तरणेषु here in the plural, though not absolutely incorrect will take a lot of defence, and ought to have been avoided. The poet of the गीतासाहाय्य has filed off these flaws. He is the miner and Bhasa the mine. He is the imitator and Bhasa the original. Bhasa is his गुरु ।

But a single instance like the above especially when it concerns a nameless poet, cannot establish the claims of Bhasa to be considered as कविकुलगुरु the teacher of poets—in preference to कालिदास । It shows, however, that the sanctity of Bhasa's देवकुल has been violated, and it is worth while to inquire if any name of repute is included in the list of intruders. However as an author of several dramas he was a teacher of poets, a standard author at one time and acquired a high reputation.

The Metropolitan College, }
Calcutta, 1915. }

SARADARANJAN RAY

SECTION—II

Bhasa—the dramatist.

(HIS WORKS—AGE—COUNTRY, RELIGION, &c.)

Scholars have shown that the thirteen books [which are :—
(1) पञ्चरात्र (2) दूतवाक्य (3) मध्यमन्यायोग (4) दूतघटोत्कच (5) कर्णभार (6) ऊरुभंग—based on Mahabharat ; (7) Balacharit—based on Krishna legend ; (8) प्रतिमानाटक (9) अभिषेक—based on रामायण ; (10) स्वप्नवासवदत्तम् (11) प्रतिज्ञायौगन्धरायण (12) अविमारक (13) चारुदत्त* supposed to be based on historical facts &c.] unearthed by Pandit Ganapati Shastri at Trivandrum have come from the hand of Bhasa the senior of Kalidasa. Owing to similarity of expressions and ideas (e. g.) (i) “किं द्रष्टव्यं ! शशाङ्कोऽयं राक्षोर्वदनमण्डले” *Balcharit.* I. II. “राहुवक्त्रान्तरगता चन्द्रलेखिव शोभते” *Dutaghatotkacha* VII, “राहुणा चन्द्रमा इव”—*Pratigna-Yaugandharayana* I. 16 ; (ii) “सृगौव सौता परिभूय नौयते” *Pratimanataka* and *Abhisheka*, (iii) “किं वच्चाति हृदयं परिशङ्कितं मे” *Swapnavasavadatta* VI. and *Abhisheka* IV ; (iv) “भरतानां कुने जातः” in *Swapnavasavadatta* VI and *Yaugandharayana* VI etc.), owing to similar scenes in these [e. g. (a) Vasudeva’s counting on Arjuna’s deeds of valour—his singlehanded victory over the Kurus in Virata-rastra etc. of *Dutavakya* occurs in *Dutaghatotkacha* as well ; (b) Ravana’s lament over Indrajit’s death in *Abhisheka* resembles Dasaratha’s wailings in *Pratimanataka* due to Rama’s separation etc], and Prof. Winternitz’s citing of the epithet एकातपता (in *Dutavakya* *Abimaraka* I-1, *Pratima* VII. 1, *Swapna* VI. 19) ; and expressions like अवभवाम्, तवभवान् in *Pratigna-Yaugandharayana*, *Swapna*. *Charudatta* ; and का गतिः, प्रथमः कल्पः, मेदानौमनर्थं विचित्र्य in *Prat.* *Yaug.* *Swapna* V etc and “न शक्नोमि रोषं वारयितुम्” &c in *Prat.* *Abhi* &c, prove common authorship of these dramas. These very natu-

* Some scholars try to attribute यज्ञफलम् &c also to Bhasa but we disagree. Some even disagreeing to attribute all these even to Bhasa,

ral expressions (viz कुसुमावचय in Swapna and Sakuntala, प्रतिहार-रक्षी in Prat I and Raghu VI. 20 etc. रामभिधान in Prat I. 4 and Rag. XIII 1, प्रतीत्य in Prat and Sak. VI, अन्तःपुरैः in Prat II and Sak V ; अपितपो वर्धते in Prat and Sak) occuring in Kalidasa also, show the proximity of Bhasa with Kalidasa in point of age. Over and above these Prof. Devadhar also proves the *common authorship of these plays from certain dramatic devices*. [Again common authorship of the above 13 plays seem certain acc. to Mr Pushalkar, from above similarities and the idea of attainment of स्वराज्य and wish for its stability, cp परचक्रं प्रशाम्यत्]. Prof. Devadhar says—the entrance of a person of high rank is announced with the words “उत्सरह, उत्सरह, अयम् उत्सरह (compare—Prat. Yaug IV, Urubhangha. Swapna I, and Pratima III). The Prologues of Bhasa’s plays are shorter and similar and no mention is made of the author as is common with later dramas ; then again mention of high important personages by puns are seen in Pratima, Pancharatra Swapna, Prat-Yaug ; the Bharata-vakya in several of these plays are alike ; so also these belong to one author. Pt. Ganapati Shastri also shows the special characteristics of these plays in the stagedirection “नान्दन्ते ततः प्रविशति सुवधारः” ।* Bhasa’s plays have स्थापना for

[* But from Bana’s “सुवधारकृतारम्भे नाटिकं ह्यसूचिकैः सप्ततारैः शोभते भासो देवकुलैर्व” (Harsacharit I), it is clear that सुवधारकृतारम्भ etc. are not special characteristics of Bhasa, but the epithets were chosen to apply to both Bhasa’s dramas and देवकुल ; for as is seen in साहित्यदर्पण one of Kalidasa’s manuscripts of Vikramorvasi begins like Bhasa’s dramas. Further in all dramas modern and old, the सुवधार enters, utters आशिस and introduce the drama ; but in Bhasa the नान्दो was included in पूर्व-रंग whereas in modern dramas the नान्दो is recited on stages (See Sec. I also)].

प्रस्तावना for the preparatory scene. Dr. Max Lindeau in his "Bhasa Studies" has also given these arguments in favour of common authorship and also in favour of Bhasa's priority to later dramatists of the Christian Era. Similarly the complimentary relation existing between Swapna vasavadatta and Pratijna-Yaugandharayana, and between the two Rama—dramas (Pratima and Abhisheka) and the same nature of deviations from Panini (e. g. परस्मैपदौ use of आ + पृच्छ प्रति + ज्ञा : uses like काशीराज्ञे, सर्वराज्ञः कुसुमावचय &c in these dramas) *prove their common authorship* as also their high antiquity in a period when Panini-grammar did not bind language hand and foot ; *and their common authorship goes to भास as is clear from the slokas of Bana, Rajshekhara etc.** Now Panit Ganapati Shastri, Max Lindeau

[* Pt.G. Sastri also holds that as Rajshekhara in the sloka "भासनाटकचक्रोऽपि छेकैः चित्तिं परीक्षितम् ।.....स्वप्रवासवदत्तस्य दाहकोऽभून्न पावकः" ascribes स्वप्रवासवदत्त to Bhasa, so all the other works of this group showing common authorship belong to him also. It must be remembered that from Rajshekhara's Kavyamimansa (quoted by Ettinghausen) we see that two Bhasas—only existed; one Dhavaka Bhasa author of Ratnavali &c, and the other the author of Swapnavasavadattam &c. Rajshekhara however confounded these two in the sloka quoted above; we quote the slokas for elucidation :—"कारणन्तु कवित्वस्य न समस्रन्न कुलोन्मता । धावकोपि हि यज्ञासः कवीनामगिमोऽभवत् ॥ आदौ भासिनं रचिता नाटिका प्रियदर्शिका । निरीर्षस्य रमञ्जस्य कस्य न प्रियदर्शना ॥ तस्य रत्नावली नूनं रत्नमालिव राजते । दशरूपककामिन्या वल्लस्यत्यन्तशीभना ॥ नागानन्दं समालोक्य यस्य ग्रीहर्षविक्रमः । अमन्दानन्दभरितः स्वसम्यक्करात्कविम् ॥ उदात्तराष्ट्रवं नूनमुदात्तगुणगुम्फितम् । यद्वीक्षाभवभूत्याद्याः प्रणिन्युर्नाटकानि वै ॥ शोकपर्यावसानास्य नवाङ्गाकिरणावली । साकरन्दस्यैव कस्याव प्रददाति न निर्वातिम् ॥ भासनाटकचक्रोऽपि छेकैः चित्तिं परीक्षितम् । स्वप्रवासवदत्तस्य दाहकोऽभून्न पावकः" ॥ After all (unless further light comes out) *two Bhasas are found in*

etc. place Bhasa in 5th Century B.C ; others place him in A.D. Thus Prof Keith places Bhasa in 3rd Century A. D. on the strength of Kalidasa's date and on the strength of Bhasa's Prakrit showing a later date than Aswaghosh's Prakrits (and

sanskrit, one चावकभास being author of the group of plays Nagananda, Ratnavali &c. the other must be the author of the group of plays Svapnavasavadattam &c. Again the quotation of Bhasa-slokas by Vamana the Rhetorician in his Kavya-lanakarasutra (e. g. यत्तं वलि' &c) and by Anandavardhana in his Dhyanyaloka as suggestive of common authorship of these plays is doubtful. For the slokas of Kavyalankara—sutra are from Sudraka's Mricchakatika which perhaps is based on Bhasa's Charudatta. Mr. P. V. Kane has pointed out that the line 'द्युतं हि नाम पुरुषस्यासिंहासनं राजासु' &c. in Vamana (IV. 3. 23) is not found in Charudatta but in सूक्तकटिक (cp. Vamana's remarks also—'सूक्तकटिकचित्तेषु प्रवक्ष्ये ष भूयानस्य प्रपञ्चो दृश्यते"); so also आनन्दवर्धन does not verbally quote स्वप्नवासवदत्तम् though अभिनवगुप्तपाद (his commentator) does. I think these prove on the other hand, that at that time (i. e in some 8th Century A. D.) when Vamana wrote, Bhasa's works were ousted off the field by Kalidasa's and perhaps by Bhavabhuti's dramas, as महाभाष्य drove off Vyadi's संग्रहग्रन्थ ; and that after Kalidasa Bhasa's works were being gradually (as centuries rolled on) unheeded to, and these then for some time found popularity with south-Indian people, as once महाभाष्य was current in Deccan only (cp. "यः पतञ्जलिष्येभ्यो भट्टाचार्यकरणागमः काले स दाक्षिणात्येषु ग्रन्थमात्रे वाहितः पर्वतादागमं लब्ध्वा भाष्यवादानुसारिभिः स नीतो बहुशास्त्रत्वं चन्द्राचार्यादिभिः पुनः"—in वाङ्मयपदीय) ; hence the South-Indian characteristics in Bhasa's works as beginning with 'ततः प्रविशन्ति नान्यन्ते सूतधारः' &c ; for Sabityadarpana quotes one of Kalidasa's manuscripts of विक्रमोर्वशी whose beginning is also similar to those

Aswaghosha wrote in 1st century A. D. during Kanishka's reign). Prof. Winternitz rightly says that generalisation on Prakrit and language etc. is shaky indeed. He however places Bhasa in 4th Century A.D. on the strength of Kalidasa's date

of Bhasa's plays, and Sahityadarpana calls it as an old use (cp. "अतएव प्राक्तनपुस्तकेषु 'नान्दालि'सुवधारः इत्यनन्तरमेव वेदान्तेषु इत्यादि दृश्यते" S. D. VI. 24-25 &c.) I think this is an old custom in south Indian plays specially. So also Bhasa's plays gained a South-Indian characteristics even in old days, for it was an old fashion. Again the flow of verses and characters in Charudatta is dispensed with in सूक्तकटिक, so Charudatta is the earlier work ; some (e. g. Prof. Devadhar. Mr. Barnett &c) try to prove the reverse from other fact of these two dramas ; but we differ as potent reasons place Bhasa in B. C. George Morgenstierne place Bhasa's works as earlier than Sudraka's, while Dr. Sukthankar places Charudatta as later than सूक्तकटिक though the latter scholar admits that Charudatta is more crude than सूक्तकटिक, the former rather incomplete and the latter complete. It must be remembered here that these writers being biassed against the high antiquity of Bhasa did not remember that the great also sometimes takes nap specially in later ages : and that the original is naturally defective and crude. Again the facts revealed by Mr. K. Rama Pisherodi (B. S. O. S. 3. 112f ; 8 641) that "these plays of Bhasa form a part of the repertoire of the Cakyars—the traditional actors of Kerala" support us. "These Cakyars did never act a drama in full, but only its selected scenes ; and for every act they stage, they have their own form of interlogue" &c. so also the Prologues of these plays popular in South-India were changed through necessities of Kerala theatre ; these actors even changed the original ; so perhaps we find Bhasa's incompleteness in Charudatta-

as 6th Century A. D. Some also hold that as Bhasa speaks of Pataliputra, which was not founded at the time of Kalasoka long after Buddha's reign, and as one of Bhasa's slokas in Pratijna-Jaugg. is based on one of Aswaghosha so also Bhasa is later than Aswaghosha. But these are weak hypothesis ; for these may be due to the changes brought on Bhasa's plays by the Cakyars (Kerala-actors) or others. Prof. Sylvan Levi holds that Bhasa conforms to the classical laws of Indian Aristotle (i. e. Bharata), so he was after it. Dr. Barnett has questioned the authenticity of Bhasa and places these works ascribed to Bhasa in 7th Century A. D., for he says that manuscript unearthed in Trivandrum. These Cakyars the actors of Kerala were plagiarists and as such can not produce finished plays like स्वप्रवासवदन or प्रतिमानाटक । And no Rhetorical work after 10th Century named these works as preparation of Kerala actors, so we emphasise that Bhasa's works were only revised by Kerala actors to suit their propose and taste. Mr. Paranjape has also shown that Bhasa's uses and imitations of Ramayana's words &c., (several deiviating from Panini and idiom) as नियताव, उदोपविश्य, असुरपुरवध, तमौघ, युयूष्म in Pratima-nataka, if attributed to the authorship of Kerala actors, teen what excuse can these of 10th Century A. D., bring forward to support unpardonable mistakes. Such blunders are never found in middle-age writers. Thus he remarks—"This peculiar phraseology also therefore, detects and discloses that the Chakkyars (?) can never be the author of these plays except by stealth." (Intro, to Pratima pp. XYXII). As (seen above) once मङ्गलाष्टक was popular only in S. India, so in course of time Bhasa's dramas were famous with Kerala's theatres. Further the epic slokas in Bhasa's works, the many deviations from Panini, the prakrit in his dramas coinciding with that of Kalidasa, their natural grace of style, their religious faith

Mattavilas-Prahasana of Pallava prince Mohendra-vikramavarman of 620 A. D, has close characteristics with Bhasa's plays beginning with "नट्यन्तैः ततः प्रविशति सूत्रधारः"। Prof. Devadhar further says that the depiction of death etc is not an old custom, but found in the manuscripts of Katyayana-saṅgadhikā where we have "उभौ युद्धं कुरुतः", "उभौ सुष्टिभिः प्रहस्ययुद्धं कुरुतः"। Further, he says that as Bhasa's Prakrits in several points coincide with the drama Mattavilasa and Subhadrādhanañjaya so Bhasa follows south Indian practice of middle ages. Thus 7th Century is his probable date. But just reverse is the case when we remember, as noted in the footnote that these are south Indian characteristics brought on Bhasa's works due to Cakyars of Kerala, and any generalisation on these is weak indeed. And as Bhasa was popular in S. India alone so south Indian characteristics got mixed in his works; the S^t Indians following Bhasa as their model wrote in this strain in middle and other ages. Prof Levi also is in our favour, he quotes R^v mehandra and Gunachandra's Natyadarpan where Bhasa is connected with स्वप्नवासवदत्तम् cp "यथा भासकृते स्वप्नवासवदत्ते वतसराजः—“पादाक्रान्तानि पुण्यानि सांख्यवेदे शिलातलम्”), and this verse not being found in the present edition of स्वप्नवासवदत्त he holds that the present edition is a South Indian revision of the drama; so perhaps all other works of Bhasa also underwent revisions. Prof Devadhar in his "Plays ascribed to Bhasa—their authenticity and merits" doubts whether Bhasa mentioned by Kalidasa in this Bhasa at all. But we have seen in Sec. I and in our footnote before *that only two Bhasas are mentioned in*

and other strong reasons (e. g. sleep, battle and death in Bhasa's dramas in violation of Bharata's Natyasutras) place all these works to Bhasa and Bhasa (as we will see) flourished in B. C.

Sanskrit works, and one being वावकसास author of Ratnavali &c. posterior to Kalidasa, the other author of स्वप्रवासवदत्त &c. is the Bhasa referred to by Kalidasa in his work. Now let us determine this senior Bhasa's date referred to by Kalidasa ; and we have seen that Bhasa's religious faith contribute to the development of Gita's philophical ideas, so Bhasa was perhaps a bit before Gita (see our Evolution of Gita).

Bhasa's antiquity with reference to his स्वप्रवासवदत्तम्, being source of Gunadya's Brihatkatha of 1st Century A. D. (as advocated by Pandit Shastri) does not commend itself. For महाभाष्य also refers to वासवदत्ता under Sutra 4. 3. 87 (cp. "आधकृत्यकृते यस्थि इत्यत्र आख्यायिकाभ्यां बहुलं लुग् वक्तव्यः । वासवदत्ता ; सुमनोत्तरा" &c.) showing that a book named वासवदत्ता (other than Subandhu's surely) was current and popular in his time, but that Vasavadata is now lost to us ; so it is possible that Bhasa's स्वप्रवासवदत्तम् and the वासवदत्ता known to Patanjali had some common origin unknown to us. Another argument in this direction of Pandit Ganapati Sastri is that Chanakya quotes one of Bhasa's sloka from प्रातर्ज्ञायोगन्धरायण (cp. 'वेदेष्वपि अनुश्रूयते समासदीक्षणां यज्ञानामवस्थेषु "सा ते गतर्याशूराणामात' । अपोहं श्लोकौ भवतः—'यान् यज्ञमङ्कुक्षपमा च विप्राः स्वर्गोषणः पावचैश्च यान् । चणैन तानध्यातयान्ति शूराः प्राणान् सुयुद्धेषु परित्यजन्तः ॥ नवशरावः सलिलसुपूर्णं सुमंस्कृतं दर्भकृतीतरीयम् । तत्तस्य मामृन्नरकश्च गच्छेद् यो भर्तृपिण्डस्य कृते न युज्यत्'—इति मन्त्रपुराहताभ्यामुत्तमाहवद्वयोधान्"—Chanakya's Arthasastra quoted by Ganapati Sastri). Now the प्रातर्ज्ञानाटक has the second sloka only "नव शरावम्" etc. But the construction and उपजाति metre of these two slokas, their negative and positive proofs towards those dying in battle, show that these were works of one hand ; so we think that both Bhasa and Chanakya quote these slokas from some third man ; thus Chanakya says "अपि इह श्लोकौ भवतः" in dual. If these were from different authors, then Chanakya would have said 'किञ्च', "अपच" or "अन्यच्च" after

Now the ear drops of a lady hang parallel to her body. Vindhya and Himalaya are therefore parallel to the body of Bhasa's earth. But these hills stretch east to west. Hence Bhasa's earth stretched east to west from sea to sea. Also, remembering that the ear-drops are worn one to the right and the other to the left ear of the wearer, it may be presumed with some amount of certainty (provided of course that the poet is not guilty of confusion in the metaphor of the verse), that the earth (*सर्द्ध*) in the verse is Northern India. Again the scenes in Bhasa's dramas almost all lie in northern India. So it is sure that he was a man of Northern India and he flourished in some hoary past when the seat of learning was there with his patron king as well there; and as we see that marriage with a maternal uncle's daughter is sanctioned in Bhasa's *Avimaraka*, so he was perhaps some time after *Mahabharat* (where Arjuna marries *सुमद्रा*, daughter of Vasudeva who was his maternal uncle) and after the time of king Ajatasatru (5th. Century B. C) who marries his maternal uncle's (Prasenajit of Kosala) daughter.

Yet another argument suggests us. *Gita*, incorporated in the *सौम्यपर्वन्* of *महाभारत* was during its popularity considered as a separate sacred book; and to maintain its sacredness some laudatory verses were then added by some one other than Vyasa (for *गीतासाहाय्य* belauds Vyasa there), under the name

of Bhasa with Kanva Narayana (53-41 B. C.) is also baseless. Vaishnava poet's use of Narayana to refer to some other than Lord Vishnu is impossible and intolerable; further "प्रदिशन्" in *अविमारक* as quoted above cannot mean "to rule" as Mr. Jayswal says. It here means 'to give', and nowhere it is used in the sense of "to rule". So we reject Mr. Jayswal's argument also.

of गीतासाहाय्य । Therein we find the following verse :—भौष-
द्राणतटा जयद्रथजला गात्वारनोलात्पला शल्येन याहवती कपेणवहनी कर्णेन
वलाकुला । अश्वत्यामविकर्णघोरमकरा दुर्योधनावर्तिनी सीत्तीर्णा खलुपाण्डवै रणनदी
कैवर्त्तकः केशवः ॥—(meaning ‘what a pilot Kesava is ! The
Pandavas have indeed crossed that dire stream of enemies of
which भौष and द्राण are the banks, जयद्रथ is the water शकुनि
is the rock, शल्य the alligator, कप the current, कर्ण the shore,
अश्वत्यामन् and विकर्ण are grim sharks, दुर्योधन the whirlpool’).
This verse bears a striking resemblance to the benedictory
verse of Bhasa’s ऊरुमद्ग, which runs thus :—भौषद्राणतटा जयद्रथजला
गात्वारान्नापला (or—ऋदा) कर्णद्राणिऋपोमिन्कमकरा दुर्योधनस्त्रोतसम् । तार्णः
शवनदां शरामसिक्ता येन प्रवेनाज्जनः शव्णां तरणेषु वः स भगवानस्तु प्रवः केशवः ॥—
(meaning “May that Almighty Kesava be your raft in crossing
your adversaries, the very same raft in which Arjuna crossed
his stream of enemies. That was indeed an extraordinary
stream having भौष and द्राण for its bank, जयद्रथ for its waters,
शकुनि the king of Gandhara for its stones, कर्ण for its billows,
अश्वत्यामन् for alligators, कप for sharks and दुर्योधन for its floods”).
The sloka of गीतासाहाय्य is an adaptation of the language,
style, metaphor, thought of Bhasa’s verse—only it has poli-
shed and remedied the original (e. g. Bhasa compares जयद्रथ
with water and दुर्योधन with स्त्रोतम् । And how can स्त्रोतम् be tho-
ught separate from जल ; in Bhasa’s 3rd line of the verse शव
appears as नदी and केशव as प्रव ; in the fourth line however शव
is introduced in its own character while केशव is still regarded
as a प्रव, which is a blemish and so on). So Bhasa is the mine,
and the author of गीतासाहाय्य the miner. साहाय्य (majesty) of
a sacred book as is usual was written when the book was
being thought as sacred ; so Gita was at least a century, earlier
than the writer of this (गीतासाहाय्य) । Again this writer by
imitating Bhasa shows that Bhasa was *the popular and stan-
dard author in this line* before Kalidasa ; for after Kalidasa,

his muse alone was sung by all. Thus Bhasa being already a *standard author*, perhaps preceded Gita by some decades of years. Lastly from after Ramayana, Narayana or Vishnu was the highest God, and Rama and Krishna were His incarnations. But after महाभारत only कृष्ण was being regarded as the highest God, and Bhakticult already in the process of development highly advanced ; in हरिवंश, कृष्ण is said as केशव (he being regarded as lord or producer of क i. e. Brahman and ईश i. e. Siva) ; and during this period the Bhakticult of the Pancharatras also was in evidence as seen in Mahabharata. So Bhasa's Vaishnava views with नारायण (see मध्यमन्यायांग, दूतचटोत्कच &c), उपेन्द्र (as in दूतवाक्य &c) and sometimes कृष्ण as the highest god (see बालचरित) and he having the title केशव as well (as above), and the title of पञ्चरात्र in one of his dramas show that in his time वैष्णवभक्ति was much in progress and कृष्ण in the way of being regarded as the highest god. But after Gita or at the time of Gita कृष्ण alone is the highest god of a vaishnava, so indeed Vyasa put the idea of personal god with कृष्ण there. Hence also Bhasa was perhaps a little earlier than गीता : Bhasa has no protest against Buddhism, whereas Gita stoutly protests against this as will be seen there, so also Bhasa preceded Gita and in his time Buddhists did not make any headway against Brahmanism. Bhasa's Vaishnavism also is unlike that of Magha's or others of middle ages ; so also his high antiquity is certain. His epic style, deviations from Panini &c also support this. The main argument however, of Bhasa's high antiquity is based on Kalidasa's date as 2nd Century B. C. (See Introduction of our Sakuntalam).

Bhasa was a believer in the philosophical creed of the
 Bhasa's creed. Sutra (literatures) combined with Bhakti
 of the Vaishnavas as seen in Ramayana,
 Purana, Mahabharata or Pancharatra &c. Though he has not

said anything about creation or relation of जीव and ब्रह्म directly, still we infer this from his Bhakti on नारायण or कृष्ण as the highest god, and from his belief in the Brahmanical systems of power of sacrificial oblation (Bal. Char. V 7), of Sradhcult (Prat. V &c) as in Manu and Puranas. Similarly he refers to Brahmanical rites and customs and the prominent position gained thereby in Pancharatra I, 6 and in Madhyamavyayoga, 9. Time and again he shows familiarity with the sastras (vide Swapna. VI, 16 &c.), with the power of कर्म (Karnabhar I 19). In Balacharit through chamberlain's mouth and in Pratima I. through Sita Bhasa revolts against lies even on jest and so on. He has great resignation on Fate which he takes as Provident's dispensation like a true Bhakta (cp. "कालक्रमेण जगतः परिवर्तमाना चक्रारपङ्क्तिरिव गच्छतिभाग्यपङ्क्तिः"—Swapna I. 4), belief on the power of God (cp "ईश्वरः स्वस्ति कुर्वन्"—Bal I). He also believed in the force of कर्म of this life (पुरुषकार) and of previous lives (देव) and knew that the prevalence of one over the other was due to the strength of पुरुषकार or देव (cp. "देवः पुरुषकारेण वक्ष्याम्यहं भवम्"—Balcharit If 14 and "देवगतिगतेन" in Abhisheka). But our poet seems to attach greater power and force on देव (cp. "यद्वैः शुभैः पुरुषता भवतीह नृणां । देवं विधानमनुगच्छति कार्यसिद्धिः" Avi. III). Thus he was also a believer in वर्णाश्रमधर्म with भक्ति on ancestors (Bal. I, 5) on ब्राह्मण (Karna I) or ब्राह्मणवचन (ब्राह्मणवचनं न मया कालपूर्वम्), on नारायण or कृष्ण as the means of highest good for जीव*, had strong resignation on his lord, struggled hard for uplift of self and men relying on कर्म, and followed the ethics of Dharma Sastras (cp. Bal II. 25 &c). In all these points Bhasa helped Gita's development, he had also helped Gita's development by taking दामोदर as the highest god and all

* (See बालचरित V. 18, 19, I, 6, 7 ; दूतवाक्य I, 43, अभिषेक IV etc).

being his incarnations ; and indeed his दामोदर took births in several yugas for protection of the good and destruction of the evil as in Gita IV Cp. “शङ्खचौरवपुः पुरा कृतयुगे नाम्ना तु नारायणस्त्रि-
तायां विपदार्पितभुवना विष्णुः सुवर्णप्रभः । दूर्वाश्रयमनिभः स रावणवधे रामो युगे
हापरे नित्यं योऽञ्जननिभः कलियुगे वः पातु दामोदरः ॥”—*Balacharit I. 1.). Thus as said before though to him नारायण is the highest god, still here his नारायण is a representation of दामोदर or कृष्ण as the highest one—all (including राम in Pratima &c), being thus his incarnations. Those who belittle Bhasa's antiquity say “neither the herd-god Krishna nor Rama is known to us as incarnations of विष्णु in inscriptions dating before the christian era” But the quotation of Ramayana, referred to in our Evolution of Gita pp 71 where राम is said as अवतार of विष्णु—he is कृष्ण &c, vitiates this remark. Again some (like Prof. Winternitz) say that to Bhasa कृष्ण and राम are incarnations

* We analyse the above sloka of balacharit to support our point. The main sentence is—दामोदरः वः नित्यं पातु । Who is दामोदर ?—कलियुगे अञ्जननिभः । Is this all ? “शङ्खचौरवपुः पुरा कृतयुगे”—he was white like conch and milk in Satyayuga. What was his name then ? नाम्ना तु नारायणः । Anything more of him ? सुवर्णप्रभः त्रितायाम् । His name then ? विपदार्पितभुवनी विष्णुः । Any other incarnation of him (i. e. of Damodara) ? Yes—हापरे युगे दूर्वाश्रयात्मनः ; what his name then ? रावणवधे रामः । [N. B. Bhasa's दामोदर is कृष्ण, for in कलियुग he is himself अञ्जननिभः । Here the epithet दामोदर is chosen to represent Bhasa the Bhakta's highest god, for the incarnations are named in point of change of colour—and दामोदर giving no idea of colour, is colourless].

Bhagavat's (x. 8. 9) sloka (e. g. “आसन् वर्णास्त्रयास्तस्य गङ्गातोऽनुयुगं तनुः । शुक्लो रक्तस्थायौ च इदानीं कृष्णतां गतः) is also in favour of our above Exposition.

of the highest god विष्णु ; his अभिषेक नाटक speaks of राम as पुरुषोत्तम and नारायण ; but as seen above to Bhasa दामोदर* is the highest one — all others being his अवतार । So we may also say that Bhasa was in a period when कृष्ण was just being regarded as an incarnation i. e. just after our Mahabharata." Bhasa's salvation though not mentioned explicitly was surely like a Bhakta's Mukti.

All later authors have eulogised Bhasa as a well-known author or dramatist (as we have seen before), but none not even tradition or the poet give any account of his own self. Personal accounts of Bhasa However from a study of his works we conclude and summarise that Bhasa seems to be an orthodox ब्राह्मण, a staunch supporter of वर्णाश्रमधर्म, firm believer in the practice and efficacy of यज्ञ, of social rites and customs as seen in the smritis, of political measures as depicted in Manu VII. VIII &c, an ardent worshipper of गोजाति and of superiors. He was also a true vaishnava and a scholar of the northern countries, as seen before. His ignorance and reticence about south and perfect knowledge of the northern countries also proclaim the poet to be a northerner where he carried on his literary career under the benign patronship of a king. This much only we can gather from his works.

* Gita's and Bhasa's proximity is also borne out from language, style &c—cp प्रहसित in Prat I and in Gita XI, also cp. "तुल्यदुःखेन मोक्षितः" of Bhasa with Gita's "सर्वपापेभ्यो मोक्षयिष्यामि सा युचः" ; परस्त्रीपदे use as प्रतिजानीमः etc in both, &c.

III. THE STORY IN BRIEF.

(a) Bhasa's Pratimanataka's story here is as follows :— when Rama's coronation was going to be celebrated, Dasaratha was told something by Manthara (the maid servant of Kaikeyi), Then coronation was withheld, and instead at the instigation of Kaikeyi Dasaratha was compelled to banish Rama to the forest (for a period of 14 years). Lakshmana and Sita being informed of this followed him as their कर्तव्यकर्म । Dasaratha however died due to the bereavement of his favourite son Rama. Now Bharata was informed to comeback here and he having returned to Ayodhya from his maternal uncle's house saw his father's portrait hung up along with his ancestors in the picture-hall (प्रतिमा-गृह) * This led him to believe of his father's death and he now having known the cause of this took Kaikeyi to task. Then along with Sumantra (the charioteer) Bharata went to the forest to meet his elder brother Rama and returned therefrom after getting Rama's permission to coronate his पादुका (sandals) and himself to act as a mere deputy. During Rama's exile in the forest Ravana the Rakshasa King of Lamka, abducted Sita under the guise of a mendicant, and Jatayu who approached to Sita's rescue fell down and yielded to the attack of the Rakshasa (Ravana). Then Jatayu dies and Bharata being informed of this by Sumantra resolves to go to Lamka to help Rama. Rama, however in the meantime defeated and killed Ravana through the help

* From this the drama owes its name as प्रतिमानाटक । This is because importance is attached to this fact.—But this has no very serious connection with the development of the plot here. See under title also.

of the monkey legions, rescued Sita and returns to his **आश्रम** (his original **आश्रम** at his **वनवास**) । Having come to know this Bharata, the mothers and the subjects all go out to meet him. Then after the meeting Rama takes back his kingdom and is duly coronated, and becomes ready to go to Ayodhya by the **पुण्यकर** ।

(b) THE SUBSTANCE OF THE STORY

ACT BY ACT.

In Act I, Sita out of curiosity adorns herself with a **वस्त्र** accidentally got. Then (when arrangements for Rama's coronation were being made) she and Lakshmana were informed of Rama's **प्रवास** (exile in the forest) at his father's words (and under instigation of Kaikeyi). At this Lakshmana was furious against Kaikeyi, Rama appeased him. And he and Sita too followed Rama in his **प्रवास** as their duty.

Act II then speaks of Dasaratha's pitiable 'ast condition at the departure of Rama.

Act III describes Bharata's arrival at Ayodhya (from his **मातुलालय**) and he having seen of his father's portrait hung up at **प्रतिमागृह** along with his ancestors infers father's death. He then knows everything from **देवकुलिक** and meets the mothers (and chides Kaikeyi).

Act IV records the incidents of Bharata's going to Rama along with Sumantra and his return to Ayodhya therefrom after taking Rama's **पादुका** and his permission to coronate these during his absence.

Act V states Sita's abduction by Ravana in the guise of a mendicant (**भिक्षु**) and Jatayu's encounter in obstructing and opposing Ravana.

Act VI Informs us of Jatayu's fight and death and Bharata knowing this calamity from Sumantra resolves to go to Lamka to help Rama.

Act VII then narrates Rama's victory over Ravana and his return to his आश्रम (made during वनवास) with his consort Sita. Now being informed of this news Bharata his mothers and the subjects all go out to meet him. Then Rama takes back his kingdom (राज्य) from Bharata and is duly coronated and lastly पुष्करस्थ appears there to take all over to Ayodhya.

IV THE SOURCE OF THE STORY OR THE DRAMA

This Pratimanataka is based on the Ramayana, mainly on the facts of अयोध्या and अरण्यकाण्ड, just as Bhasa's अभिषेक-नाटक is based on the materials of किष्किन्धा, सुन्दरा (सुन्दर) and युद्धकाण्ड. The following however are deviations from the Ramayana—

(1) Seniority of Lakshman is a deviation from Ramayana but based on पद्मपुराण ।

(2) Order of lineage (e. g. दिलीप, रघु, अज दशरथ &c. as seen in प्रतिमागृह) is also based on हरिवंश and पद्मपुराण (पातालखण्ड) : (and both these points are adopted by Kalidasa in his Raghu-vamsam).

(3) Knowing of dasaratha's death from the portrait in the प्रतिमागृह is also perhaps taken from some पुराण । In original Ramayana, Bharata assumed of दशरथव्यापत् from the vacancy of his room and then knew of the whole fact from Kaikeyi and then took her to task,

(a) Bharata's knowledge of सीतापहरण from सुमन्त्र and his resolve to go to help Rama is also a deviation from the

Ramayana. This seems to be our poet's own creation to heighten the pathos of the drama, so also is his invention of काचनसुग to abduct Sita. It is to simplify development of the drama.

(5) Rama's re-assumption of राजा from Bharata and his coronation in the forest hermitage (where he resided during-exile is also our poet's own invention to raise Bharata in the estimation of all and to relieve Bharata of his राजाभार and to glorify the hero (Rama) for fulfilling the order of his father, just as creation of दुर्वासः शाप in Sakuntala by Kalidasa is to continue the drama and to purify his heroine Sakuntala (See Intro. on Sakuntalam).

Thus mainly Ramayana and secondarily पद्मपुराण with the poet's own additions are the sources of this drama. Similarly the वल्कल—incident, Satrugna's presence at the coronation, Dasaratha's vision of his ancestors in Act II, are our poet's own, for his dramatic purposes.

V. MERITS OF BHASA WITH SPECIAL REF. TO HIS PRATIMA AND SWAPNANATAKA.

The merits of Bhasa that go to make him the teacher of poets and dramatists are his lofty ideas, witty sayings couched in simple but appealing languages, natural descriptions, high social and religious views, characters and ideas in forceful lucid languages (see also sec. I Bhasa's fame). Thus Mm. Ganapati Sastri observes "Bhasa's unrivalled merit lies in the delineation of the real nature of things in their varied conditions by sweet apt lucid words suggestive of lofty ideas." And of his 13 natakas, Swapna and Pratima natakas are the best. The former is full of विमलम्ब शृङ्गाररस and the latter is full of Karuna Rasa and Rama the धीरोदात्त hero here is painted

as a Dharmavira also carrying out the mandates of his royal father. Again the life-like reality and high ideals of these dramas are quite unparalleled and the characters as if move before the very eyes of the reader. The Pratima shows all the characters in a more elevated atmosphere than their portrayal in Ramayana. Here in Sita we have an ideal wife. In one word, all his characters are human beings and portrayed in a life-like manner as in our Sarat Chatterjee's novels. The plot is wellknown and suited to serve the purpose of the drama. The style natural flowing and simple. Inspite of some few obscure sentences and grammatical anomalies, the sense never suffers. And inspite of violation of the laws or canons of dramaturgy Bhasa's dramas, are full of appealing conversations, simple but natural descriptions as in Svapna I. 16, Pratima III. द्रमा धावन्तीव &c., and full of lofty ideals and life-like noble characters, and everything go to help the development of the plot. Hence, as also being full of भूमिका and पताकास्थान etc. (see sec I ante), Bhasa's drama have won him great fame and later sanskrit dramatists including Kalidasa were influenced by his writings. These two dramas can rank with the best of Indian dramas. The plans are well conceived and arranged. The plays and the characters are coherently noble. From tense tragedy comes out smooth real comedy. In both the heroines suffer and sacrifice for their husbands. For these reasons and for ennobling ideas and feelings (as already said), these are the best of Bhasa's dramas.

Thus as Swapnanataka became the source of Ratnavati so Pratima and the other too perhaps supplied imageries to some incidents in our Sakuntalam and Uttaracharitam, (See our Uttracharita and heading VII below).

[N. B.—As regards the merits of Pratima-nataka, Mr. Pusalker remarks "making a survey of the Pratima, act by

act one will be wonder-struck by the artistic development of the plot by skilfully representing the familiar incidents in a different light and by the talent of the poet in bringing various dramatic incidents and ironies, and in raising the passions and pathos to high tensions and then giving them a new turn; compare the pathos and dramatic effect in “कमलध्वं चिरं ध्यात्वा वक्तुं प्रसूयिताधरः.....अनुक्तैव वनं गताः” here ।

Mr. Keith calls this as a dull scenery of रामायण । But we disagree ; for it differs from रामायण in very many points to bring about dramatic effect. Dr. winternitz agrees with us।

VI. DEFECIENCY OF THE PRATIMA-NATAKA.

This drama is named Pratima-nataka, for from the sight of प्रतिमाग्रह, Bharata was aware of his father's death and made up his mind to meet Rama in his exile, and thus because this contributes to the development of the plot to some extent. But it is not a turning point to make the name aptly significant. Bharata could have gone out to meet Rama after hearing of his father's death &c. Another deficiency here is that no clue is given when this प्रतिमाग्रह was erected and who hung up Dasaratha's portrait there and when was it done ? We are to assume that प्रतिमाग्रह was erected by Dasaratha when Bharata was in his मातुलग्रह and his portrait was hung up there by his trusted officers. Want of unity in time is a great blemish in this Bhasa's drama. Thus here the period of 14 years is made to cover here a period of a few days only. When the first act is over in Chaitra—See Ram.Ayodya, as Mr. Kale says, Bharata returned to Ayodhya within a few days i.e. in वैशाख शुक्लपक्ष and arrives at the प्रतिमाग्रह at noon when the Devakulika

was taking his day meal. He then in Act IV expresses his intention to go out for Rama without going to अयोध्या in direct violation of Ramayana incidents, indeed he starts in the evening. This is closely followed by Sita's abduction in Act V. though Ramayana hints that this took place in the 13th. year of Rama's exile. Similarly Act VI and VII cover one day each (see VII "अद्यैव यास्यामि पुरीमथोऽयम्"—sl. 14) though acc. to Ramayan these incidents are separated by several months. Again the object (वीज) of the drama is Rama's राज्याभिषेक । Thus chamberlain says "रामस्य अभिषेकसम्भारा आनीयन्ताम्". But it is made to stand in the first act, lies dormant in later acts-in acts II, III, IV. Bharata plays the main part, being quite friendly to Rama the principal hero of the drama. Thus the वीज in III here is नष्टप्राय only revived by Bharata's refusal to himself accept the राज । In IV Rama refuses it and prefers to observe पित्राज्ञा by remaining in the forest for 14 years. Then वीज is thus dormant and is made complete in Act VI only when circumstances were favorable in this direction. Thus the development of the plot is rather defective. Further there are grammatical anomalies and obscure sentences. But in spite of these defects in the construction, the drama succeeds owing to free flow of ideas Rasa (रस) or sentiment (i. e. करुण रस), important terseness of the events, proper delineations in simple free lucid languages, proper succession of matters, and noble portrayal of characters &c.

VII. PROBABLE INDEBTEDNESS OF SAKUNTALAM TO PRATIMA-NATAKA OR THEIR SIMILARITY.

As already said Kalidasa seems to be indebted to Bhasa for several ideas and imageries etc. But Mr. Pusalker has rightly

pointed out that though Kalidasa may take ideas from Bhasa still he presents these in quite a different garb owing to his superior genius. Thus in Sakuntala we have the uses प्रभविवृद्ध, “अपितपो वर्द्धते”, “प्रथमः कल्पः” “आय्यं इममेव शीघ्रकालमधिकृत्य गीयतां तावत्” etc, as in Bhasa’s Pratima. Also note Kalidasa’s use of रामाभिधान and प्रतिहाररक्षी as in भास,—the characters of Rama and Dushyanta as lovers, and Sita and Sakuntala as devoted wives. The intention to observe and support सत्य are similar in both. Then the imagery of वल्कल in Pratima I is followed by a similar one in Sakuntala I (also cp. “किमिव हि मधुराणां मण्डनं नाक्षतौनाम्” and “सर्वशीभनीयं सुरूपनाम” &c). The incident of जल-सेचन is found in both, Bhasa makes it bearable (see Pratima V. sl. 3) and Kalidasa makes it as unbearable by Sakuntala (see sak I 16 इदं किलाव्याजभनोद्धरं वपुः यः तपःक्षमं कर्तुमिच्छति &c). In both रथगतis are similarly described (Sak. and Prat III), trees are regarded as children and are addressed during departure and in both fawns and creepers express sorrow at the departure of their rearers. Again in Pratima (VII) Sita says of the want of confidence on Bharata by the deer herd, just as in Sak V. Sakuntala says of this to the bewildered King. Both end in meeting after separation and vicissitudes of the नायक and the नायिका । Lastly the prakrit and natural style in both are of same nature.

[N. B.—With regard to Kalidasa’s indebtedness to Bhasa Mr. Ganapati Sastri further remarks “the incident of the curse of Durvasas and the happy reunion of the lovers at the door of Maricha found in Sakuntala, follow the Avimarakā where the curse of Chandabhargava and the meeting again of the lovers at the door of Narada are described in the same manner”].

VIII. THE LESSON (INCLUDING THE SOCIAL CONDITIONS ETC.) HERE AND IN BHASA'S DRAMAS.

From Bhasa's dramas we learn that political and social interests were at the time given preference to self-interest. Hence in Swapnanataka for Udayana's sake and kingdom Vasavadatta sacrificed her personal interest and happiness. The king too brooked this when he learnt of all this plan from yangandharayana (cp 'प्रच्छाद्य राजमहिषीं नृपनेहितार्थं काममिदं कृतं मया' —Sv. VI. sl. 15). In pratima too we find sacrifice of Rama and Bharata ; people at this time preferred सत्यपालन and प्रजारञ्जन &c. to self interest, cultured martial and heroic spirit, followed truth, sacrificed self to society and kingdom. Love for husband, brother, son etc was pure, respectful, divine and not passionate only as in later and present ages (compare Bharata's love for Rama and his observance of duty all along ; also mark Rama's पिदसत्यपालन here). Then relation of husband and wife and their love too were pure ; men appreciated पिदकुहे, सौमित्र, पातिव्रत्य (see Pratima VI V 20) and these won merit for the persons cultivating these ; culture of various shastras (see prat), also resignation on providence, faith on shastras and saintly utterings, and on testimony (see Sv. I. 4 and 11) and on inevitable force of destiny (see Sv. VI. 10) were taught to men ; and so these germinated in men's mind in general to make them religiously disposed. But then they had belief and faith on पुरुषकार and उत्साहशक्ति (see Pratijna I. 18). All actions and worldly affairs were based on religion and virtue as well (see Sv. IV. sl. 9 Av. I 12 &c). The kings regarded protection of kingdom and subjects (as in Pratima) as a duty and did it by all means by resorting on यत्न even, and also by destroying the invading enemies (see Sv. V.

12. Pancha I. 3 and 4 &c.) and they are to find the stability of their own राजा—cp “परचक्रं प्रशास्यतु and “राजा प्रशास्तु नः” &c. Thus the kings were highly respected by all as it should be (see भरतवाक्य of Sv. Pratima &c). In short people had faith on Parents (cp मध्यमवायोग I. 37), on ancestors, on Brahmans on sraddha rites (see Prat. V. ; Avi VI.), on Dharma shastras (see Prat V) ; they sacrificed for cows (पञ्चरात्र, II. 5). They believed that यज्ञ, धर्म, सत्य keep men and society (see Pancha-ratra III. and I 23, Avi. VI. 19 &c). As the poet demanded these from all, so he advised culture of वेद, स्मृति योगशास्त्र &c. (Prat. 8). He also for proper upkeep of family, society and nation demanded monarchical form of government (see Prat. III. 23). In one word society went on smooth being based on धर्म as in Ramayana and Mahabharata period. Hence also we like to place our poet in a very hoary past age of religious and moral cultures and upheavals.

IX. CHARACTERS OF THE PLAY

Dasaratha—This King of Ayodhya, the father of Rama, Bharata and other brothers, is represented as full of merits (cp “स खलु निभृतधीमान् ते पिता मे पिता च”—Act IV. 21), a heroic fighter equalling the great gods even (cp “गत्वा पूर्वं स्वसेनैरभि-सरिसमये खं समानैर्विमानैर्विख्यातोयौ” Act IV 17 &c) dutiful to the subjects and all, as well as affectionate to his sons, specially to Rama. Thus owing to his promise he sends Rama to वन-वास no doubt, but dies out of शोक for this his most favourite son (cp “पुत्रविरहशोकाग्निना दग्धहृदयः”, “नूनं दशरथं नेतुं कालेन प्रेषितोरथः”, and “भवद्भिः सह वसने समयो ममापि” &c), perhaps out of पुत्रहाने, he even hesitated to send Rama to an exile and keep his promise to कैकेयी (cp. “सत्यवचनरक्षणपरं राममरणं गच्छन्तमुपावर्त्तयितुमशक्तः...समुद्र-गृह्णन् शयानः”) ; but it is Rama who won't hear anything but deliver his father from a wrong step, by following पितृसत्य ।

Dasaratha had a proper estimate of his sons etc (cp. हा वत्स राम जगतां नयनाभिरास हा लक्षण सलक्षणसर्वगात्र । हा साध्वि मैथिलि पति-स्थितचित्तवत्) ; He was so unnerved in sending Rama to बनवास that he thinks himself as ill-famed (cp “रामेण परित्यक्तः लक्षणेन च गर्हितः अयशोभाजनं लोकेऽहम्”), and on the other hand hence he villifies Kaikeyi as “वने वान्नी च कैकेयी” । As a pious wise King he rightly apprehended Sita's danger in the forest (cp बहु-दीवाण्यरण्यानि सनाथैषा भविष्यति) । His climax of filial affection is seen by an extreme affection in return from Rama and others on him (cp “वापस्तम्भितकण्ठत्वात् अनुक्तैव वनं गताः”)

Sumantra—He is the charioteer of King Dasaratha. He takes Rama etc to the forest and reports the sorrowful attitude of Rama and others while they alighted from the car in शङ्खवेरपुर on the Ganges and proceeded towards the forest. He had a love for Rama and his brothers, so Rama's departure shocked him to the quick (cp “गतौ रामः त्यक्तोऽहमपि जीवितैः” III). He is broad-minded (see III. 14), a good adviser and well-wisher to Bharata and others, and obedient and devoted on Dasaratha (cp तस्मिन् नृपतौ विपद्ने जीवानि शून्यस्य रथस्य मृतः” III. 16). He is also represented as शास्त्रज्ञ and an upholder of monarchical form of government (cp “गोपहीना यथा गावो...एवं नृपतिहीना विलयं यान्ति वै प्रजाः”—III. 24). He is a shrewd observer of human nature and so rightly estimates the merits of Rama, Bharata and his ancestors (cp “दैत्यैन्द्रमानसयनस्य नृपस्य पुत्रौ यज्ञोपयुक्तविभवस्य नृपस्य पौत्रः । आता पिहः प्रियकरस्य जगत्प्रियस्य रामस्य रामसदृशेन पथाप्रयाति” IV. 2). Thus his description as well of Rama, Sita and Lakshmana is vivid (cp सत्यं शीलं च भक्तिश्च येषु विशद्वत्स्थिता—IV. 4). He is noble as well and advises the princes to be so (cp “कुमार अलं गुरुजनापवादमभिधातुम्”) । He wishes prosperity to his master's family (cp “यदि जीवाभि तावत् प्रयतिष्ये”) and ever avoids to become an ill-reporter (see IV. 15 “अहं पश्चात् प्रवे-च्छामि” &c).

Rama.—Rama is the hero of the drama and is represented as a high valiant prince ever ready to follow truth to the letters (cp “पुत्रः कुरुते यदि पितुर्वचः कस्तव विस्मयः” Act I) and to punish the wicked. He is obedient to his parents and superiors, sacrifices his own interest for brothers, wife etc. He is an unrivalled warrior, the killer of Ravana (cp रावणार्थप्रतिमः). He is lovely in appearance and in merits and dreadful internally to his foes and the wicked (cp “रामाभिधानं मेदिन्यां शशाङ्कमभिषिञ्चता” “जगतां नयनाभिरामः” and “विभीषणात्मा”, &c, also comp “सत्यसन्ध जित-क्रोध विमत्सर जगत्प्रिय । गुरुगुरुषुण्युक्त—” Act II &c). He very aptly gives vent to his feelings and has a keen observation over human nature (cp “शरीरैः प्रहरति हृदये स्वजनस्तथा”). He is a fine observer of nature as well (cp कर्णौ त्वरापहतभूषणभुग्गपाशौ). He is ever dutiful as well and avoids निन्दावाद of his superiors (cp ‘न मातुः परिवादं श्रोतुमिच्छामि) and supports कैकेयी for her prayer to send him to an exile for a period of 14 years (cp “गुल्फे विपणितं राज्ञं पुत्रार्थं यदि याच्यते । तस्या लोभो न नास्तीति भाट्टराजापहारिणाम्”—Act I), even at first he can’t believe all this as due to Kaikeyi’s meanness (cp “यस्याः शक्रसमी भर्ता...फलं कस्मिन् स्पृहातस्याः येनाकार्यं करिष्यति”—Act I). He delights in his वनवास because it will save a lot of troubles in various spheres and his brothers will be able to enjoy भोग (cp “वसगमननिवृत्तिः पार्थिवस्य...सम वालभावः स एव...न परिभोगैर्वञ्चिता भ्रातरो मे” I). Rama thus ever sticks to सत्य and कर्म (“करोम्यन्यैर्नृपैर्धर्मं नैवास नोपपादितम्”—I. 24 and “गृह्यतां धर्मसारथिः” I. 28 &c); and he is endowed with shastric knowledge (see sl. 29. in Act I). In spite of all his qualities of body and soul he is painted as hesitating to take राजाभार from his father and this lowers him as an obedient and dutiful son (cp ततोऽप्रतिगृह्यमाणेषु अनुनयेषु आसन्नजरादोषैः स्त्रीः प्राणैरस्मि शापितः”—Act I); his thinking as relieved of कर्त्तव्याभार by his exile is not in good taste (cp दिष्टा स एवास्मि रामः महाराज एव महाराजः) । Again he goes to forest by not taking विदाय from his father. This is

also a lapse of duty with him (cp “गतेषु अस्त्रासु राजा नः शिरःस्थानानि पश्यतु”); but his other noble qualities make up for this defect. Thus he has great regard and affection for his father as is seen in Act II. sl. 17. To him his wife Sita is a loving friend, a सचिव—a सखा (cp “यावदिदानीं मैथिली पश्यामि”)। And he discharges his duties for his wife by killing Ravana. His fraternal affection is unparalleled (see sl. 16 in Act IV) and takes Bharata as equal to his father and himself and never minds for Bharata’s राजप्राप्ति, so he is overjoyed when Bharata meets him in the forest. He is calm in judgment and remains unperturbed even when अभिषेक was suddenly stopped and thus he was able to pacify enraged Lakshmana in a nice way (see Act I. sl. 22 &c). He also takes प्रजापालन as his कुलधर्म and does everything on the line of धर्म (cp “धर्मेण लोकपरिरक्षणम् अभ्यापेत्” Act VII). In one word his obedience to father, his self-abnegation, his love for wife, brothers and subjects, his readiness to follow कर्म and his noble-mindedness will make him an ideal and popular hero of the play.

Lakshmana—He has great love and devotion for his brother. This natural love for Rama made him indignant towards Kaikeyi when he heard of his अभिषेक being stopped by Dasaratha, at the instigation of Kaikeyi—(cp युवतिरहितं लोकं कर्तुं” I, 18). Thus his love for Rama is sincere and deep (cp अपि दृष्टं त्वया निष्कारणावहितवनवासं सौभाग्यम्—VI). He steadfastly follows Rama in his वनवास as well like his छाया (cp “गुरोर्मेपादगुशुभाम्”—Act I. 27 छायेवानुगम्यते II)—He felt joy in serving Rama and Sita, and in good deeds, Thus he approves of Sita’s following of Rama in his वनवास (cp “अनुचरति शशाङ्कं राहुदोषेपितारा...भक्तृनाथा हि नार्यः” I. 25) and appreciates Bharata’s great deeds in the various spheres of his life. Thus he is a recogniser of merits in others. In fact his implicit faith and resignation on Rama alone will make him famous for all times.

Bharata—Next to Rama comes the character of Bharata and in some respects he is more skillfully drawn by the poet. His reverence and love for his father and brother Rama, is unique and unparalleled (cp अयोध्यामटवौभूतां पिता भ्राता च वर्जिताम्" III. 11. दयिता भ्रातरो न सुः"नायोध्या तं विना सायोध्या यत्र राक्षसः" III. 25. "किं तवाय्यौ न पुनः"). He is enraged and full of shame when he learns that it was his mother who did all this (cp III 12) and for this act of his mother, he disowns her as such and says that a mother should be अमाता if she is unfaithful to her husband (see आहद्रोहादस्तु माताप्यमाता in Act II. sl. 19). But his attitude to गुरुजन is always reverential (cp न मया गुरु-वचनमतिक्रान्तपूर्वम्) and his devotion on deities firm (cp कामं दैवतमित्येव युक्तं नमयितुं शिरः III. 6), He like Rama is a keen observer of facts (cp द्रुमा धावन्तीव रजयाञ्चोदमृतं पतति पुरतो नानुपतति" &c III. 2), and hence takes Rama as lovely like the moon (cp रामाभिधानम् जगतं शशाङ्कम्"—IV. I.)—to him his elder brother is a god indeed (ep "तमहं द्रष्टुमिच्छामि दैवत परमं मम"), and he sympathetically feels for his brother in his bereavement (cp जामृतचन्द्र इव खे प्रभया वियुक्तः VI. 12). For all these various qualities of Bharata and specially for his आहभक्ति, sumantra says "भ्राता पितुः प्रियकरस्य जगत्प्रियस्य रामस्य रामसदृशेन पथा प्रयाति" (Act. IV. 2), he out of duty acts as Rama's deputy and rightly protects राजधर्म and वर्णाश्रमधर्म (cp "चतुर्णां वर्णानामभयमिव दातुं वावसितः"—IV. 7. also see V. 1) With all these noble qualities of the heart, being a गुणनिधि (see v. 1) he was majestic in appearance as well (cp "नरपतिरयं देवेन्द्रो वा स्वयं मधुसूदनः"—Act IV 8); moreover our poet makes Bharata as equal to Rama (see above) and to Dasaratha as well (cp "तं चिन्तयामि नृपतिं सुरलोकयातम्" IV. 22). To such a person Sumantra Rama, Lakshmana and Sita had thus profound affection. In short Bharata's self-sacrifice, his devotion and love for Rama and his shame for mather's shameful act have made him an ideal brother of our hero. He

accepts his mother as such only when in Act VI he learns that this step of his mother was due to मुनिशाप and so a dispensation of providence. He then begs pardon of his mother (cp अस्व यद् भ्रातृहृद्भात् समुत्पन्नमनुना मया दूषितावभवती तत् सर्वं मर्षयितव्यम् - Act VI).

Sita—Sita, the heroine of the play is the poet's ideal creation ; she is really devotion and character incarnate. She has no fault at all. She is endowed with all the qualities of the body and the mind (cp भट्टिनि सर्वशोभनोयं सुहृदं नाम I &c). To her husband is all-in-all (cp वनमपि मे प्रासादः) । Thus Sumantra and Dasaratha says of her as “शीलं विग्रहवत् स्थिता” and “हा मेधिलिपतिस्थितचित्तवत्” ; and understanding this firmness of hers Lakshmana approves of her वनानुगमन with Rama saying ‘भर्तृनाथा हि नार्थः’ । She is a pure chaste and an all-honest lady who does not brook injustice even on jest (cp “पापकं कृतं गच्छ निर्यातय” &c). Not only this, Sita is a knower of worldly ways here (cp “बह्वृत्तान्तानि राजकुलानि नाम” —Act I) and understands coming events beforehand and as if for this she wore वल्कल accidentally got before Rama's exile is declared (also compare—“उज्जिताभिषेकस्य आर्यपुत्रस्य अमङ्गलमिव मे प्रतिभाति”). This is because she is pure like fire and holy like ganges water. Hence she rightly recognises Rama's implicit obedience for his father (cp “तर्क्यामि आर्यापुत्रेण महाराजस्य पादयोः पतितमिति” Act I &c). Being her-self full of truth or merits, she takes others as such (cp “तादृशा जनोलीकं न मन्त्रयेते” I &c). For these qualities she is a मन्त्रिवा सखा of राम । For this reason also she likes राम to be a prince ever, and Dasaratha as king (cp “प्रियं मे । महाराज एव महाराजः, आर्यापुत्र एव आर्यापुत्रः”), and in her simple way, she takes the वनवासवृत्तान्त of Rama as only a sorrowful incident and not more. Her behaviour is ever just ; as Bharata has high regard for her, she takes her as a son as if (cp “अयं स्ययं गच्छतु मानहेतोर्मातेव भावं तनये निवेक्ष्य” IV. 13 &c). Being full of all merits, she is represented

as a स्त्रीमय तेजस् (cp “इदं तत् स्त्रीमयं तेजो” IV. 14) ; and Bharata rightly says of her as “अपि दृष्टं द्विधाभूतमरुद्धतीक्ष्णरिवम्” and Rama remarks “जगति गुणसमयां प्राप्य सीतां विशुद्धाम्” VII. 2. she is here all-tender all-beautiful and all-noble and ever sweet-tempered and is a glory of womanhood.

Kaikeyi – She is a Queen apparently full of selfish and cruel motives (ep “वने वाग्नीव कैकेयी” &c). To make her son a King she takes full advantage of boons from her husband and does a deed which makes herself, her son and husband too as ill-famed, not only this which causes death even of her husband. For son she can do anything and everything. But the action being unjust, her son too chides her for this, resolves not to recognise her as his mother. But the poet to relieve the readers of having such a base character gives a great redeeming feature in her character and makes her take this step owing to nature's ordain in मुनि-शप on Dasaratha and not for selfish motives or out of greed. Besides the poet says-it met the approval of Vasistha Vama-deva and others. In this way Bharata is made attracted to his mother and prays for pardon for being rude on her by not knowing her motives. But such defence of Kaikeyi by your poet is indeed weak. Anyway she is not a great lady but better portrayed like other characters than in रामायण :

DRAMATIS PERSONAE

I. Males—

1. King Dasaratha (King of Kosala or Ayodhya).
2. Rama, Lakshmana. Bharata, Satrughna—Dasaratha's sons.
3. Sumantra—Dasaratha's Charioteer.
4. Ravana—Rakshasa King of Lanka (as a mendicant)
5. Charmberlain.
6. The guard of प्रतिमाग्रह called देवकुलिक ।
7. मृत of भरत ; भट (guard or officer), सुधाकार (a white-washer), वापस (an ascetic), ब्रह्मतापसौ (two old ascetics who describe fight of रावण and जटायु), नन्दिलक (an attendant of the ascetic (तापस)) ।

II. Females—

सीता—The heroine of the play—Rama's wife.

कौशल्या—Rama's mother.

सुमित्रा—Lakshmana's mother.

कैकेयी—Bharata's „

अबदातिका—a female friend of सीता ।

चेटी—an attendant of सीता ।

प्रतिहारी—a female door-keeper.

विजया
नन्दिनिका } —female attendants of कैकेयी

तापसौ —a female ascetic

Title of the Book.

प्रतिमानाटकम्

प्रतिमा here refers to the प्रतिमागृह (the Hall where portraits were hung up) by लक्षणा । And नट (अथर्ववेदे चुरादि) + खलु कर्त्तरि = नाटकम् a drama. “देवतानां मनुष्याणां राज्ञां लोके महात्मनाम् । पूर्ववृत्तानुचरितं प्रख्यातोदात्तनायकम् । प्रवेशकविषयकम्भादिभिः सन्धिभिरन्वितम् नानाभावरसैराद्यं नाटकं सुरयो विदुः” ॥ प्रतिमासहितं नाटकम् The drama which has the प्रतिमागृह वा प्रतिमागृहवर्णनं । शाकपार्थिवादिवत् उत्तरपदलोपिसमासः । नाटकविशेषणत्वात् क्लीबत्वम् । वा प्रतिमासञ्ज्ञकम् नाटकम् इति प्रतिमानाटकम्, शाकपार्थिवादिवत् । The drama named or known as प्रतिमा* । Or—प्रतिमा च नाटकञ्च द्वन्द्वः । समाहारैकवत् by “सर्वो हन्तुर्विभाषैकवद् भवतीति वाच्यम्” and “स नपुंसकम् ।” The नाटक *

* Sanskrit literature (संस्कृतसाहित्य) is divided either as पद्य (poetry) or as गद्य (prose). पद्य again is divided into श्रव्य काव्य (e. g. रघुवंश, भट्टि, कुमारसम्भव, किरातार्जुनीय, शिशुपालवध &c) and दृश्यकाव्य (e. g. varieties of नाटक and प्रहसन) ; also compare “वाक्यं रसात्मकं काव्यम्” । Again in a nataka the matter or plot is usually adopted from Ramayana or Mahabharata or some drama or from historical and traditional facts,—one of the रस (sentiment) is prominent, others contribute to its development), and there are heroes and heroines (नायक and नायिका) । नाटकसु begin with a benedictory verse (नान्दी), are divided into acts and end with prayer and is संयोगान्तक in Sanskrit.

* N. B.—To make however the title have a greater bearing to the drama Prof Devadhar observes “the drama may have been named प्रतिमा as Bharata is represented as the very प्रतिमा of दशरथ and very similar to Rama, so as to create illusions on various occasions in the minds of Devakulika, sumantra, Lakshmana, Sita &c.

and the प्रतिमा or प्रतिमागृह । Thus both the drama and the incident whence the drama owed its name, are emphasised. As already said under "defeciency of the Pratima-nataka" the name of the drama after the incident of the प्रतिमागृह (whence Bharata knew of his father's death from his portrait there) is not very appropriate, though defendable no doubt. This has though no serious and important bearing in the development of the drama, still helps the development of the plot in as much as from Pratima-griha Bharata full of grief remonstrates his mother and goes direct to the forest (if possible) to bring back Rama. Mm. Ganapati Shastri remarks —अस्य तु नाटकस्य मातृकायन्यान्तदृष्टपाठानुसारात् प्रतिमानाटक इति संज्ञा ।

टीकाकृतो मङ्गलाचरणम्

नत्वागुरुञ्चशङ्करम् पितरमपि स्वर्गं स्थम् ।
 व्याख्यानं भासनाटके सहासमद्य बन्धामि ॥
 गहने काव्यकान्तारे व्रजतो मे शनैः शनैः ।
 आश्वस्तस्य च विग्नस्य प्रीयन्तां सर्वदेवताः ॥
 यदनुक्तं दुरुक्तं वा मतिमोहसमृद्धवम् ।
 सन्तः सन्ततकारुण्यास्तत्सर्वं मर्षयन्तु मे ॥

महाकवि-श्रीभासप्रणीतम्

प्रतिमानाटकम्

—: ० :—

प्रथमोऽङ्कः

(नान्द्रन्ते ततः प्रविशति सूत्रधारः)

सूत्रधारः—

सीताभवः पातु सुमन्वतुष्टः सुग्रीवरामः सहलक्ष्मणश्च ।

यो रावणार्थ्यप्रतिमश्च देव्या विभीषणात्मा भरतोऽनुसंगम् ॥१॥

(Then enters the stage-manager after the *Nandi* i.e. the preliminary benedictory rites) Stage-manager or manager—
May fine-necked Rama (or Rama the friend of Sugriva)
protect you in every creation—Rama who is the lord (or husband) of Sita, who delights in good (or right) counsels (or who was pleased on account of Sumantra, the charioteer),
who is a tolerater (or—sufferer) and full of good marks (or—who was accompanied by Lakshmana his brother), who is a
killer of Ravana on account of her ladyship Sita, and an
unrivalled one, who is of a terrible nature (to the foes or sinners) [or—of whom Bibhishana is a devotee], and who is a
bearer of burden (or—who goes along with Bharata).

रङ्गविघ्नोपशान्ताय । कुशीलवाः प्रकुर्वन्ति पूर्व रङ्गः स उच्यते” । Hence नान्दन्ति = पूर्व रङ्गान्ति here. This present sloka thus is outside Bhasa's Nandī—it is a मङ्गलश्लोक, whereas later dramas open with the Nandi on the stage (see our Sakuntalam).

This was perhaps an old south Indian practice, for south Indian dramas later too retain this characteristic (see Introduction, sections I and II), and not a special characteristic of Bhasa-dramas, as Pt. Ganapati Shastri says. Also compare —“In both Bhasa and later poets the drama opens with a benediction, with this difference that while with Bhasa it is the सूत्रधार that utters the benediction, with Kalidasa and others, the speaker is not directly mentioned, the stage-direction is absent. But then immediately after the benedictory verse we have the stage-direction नान्दन्ति सूत्रधारः etc.....Bhasa commences with the stage direction “नान्दन्ति ततः प्रविशति सूत्रधारः” in all the works, then follows the benedictory verse (मङ्गल-श्लोक) । This verse being नान्दन्ति, Bhasa's Nandi does not include the benedictory verse. It is performed outside the stage and is identical with what Bharata calls पूर्व रङ्गः.....so नान्दन्ति with भास means पूर्व रङ्गान्ति—after the preliminaries are over.....” (see Introduction Section I under “the fame of Bhasa” pp VI—VIII).

2. सूत्रधारः—सूत्र + धारि + अण् कर्त्तरि । “नाट्यस्य यदनुष्ठानं तत्सूत्रं स्यात् सवीजकम् । रङ्गदेवतापूजाकृतं सूत्रधारः इति स्मृतः” । He is the first actor to enter the stage, thus he may be called the stage-manager. Nom. to प्रविशति ॥ सूत्रधार is नटनेता ॥

✓३. सीताभवः—सीतायाः (तदाख्यजनकनन्दिन्याः) भवः (विसृजः), इतत् ।
By transference it means “the cause of Sita’s good”. Qual. सुग्रीवरामः, ; or सीतायाः भवः (भद्रम् or भद्रातिः) यस्मात्, वाधिवद्—। Or again—भवतीति भवः (कर्त्तरि अच्) । It means “God” or “samsar”. Thus Kasika says “भवो देवः संसारश्च” । सीतायाः भवः (देवः or स्वामी) । यद्वा—सीतायाः भवः (संसारः) यस्मात्, व्यधिवद्—। Qual. सुग्रीवरामः । The poet in this मङ्गलश्लोक speaks of Rama, who is the husband or God of Sita.

N. B.—Note that it is only a मङ्गलश्लोक uttered by the sutradhara to indicate the नाटकाद्य and give hint of its matter and name cp “आशीर्नमस्त्रिरूपः श्लोकः काव्यार्थसूचकः” । This sloka is named as पदावली, for here the root (बीज) of the drama e. g. stoppage of अभिषेक, वनवास and रावणवध etc, is woven through शेष (see Tika). Again this sloka introduces the names of the principal characters here by सुद्रालङ्कार which is defined as “सूचार्थसूचनं सुद्रा प्रकृतार्थपरिः पदैः” (see Tika). Also see below.

✓४. पातु—पा (रक्षणे अदादि) + लोट तु । आशिषि लोट । Nom. सुग्रीवरामः । पा to drink is स्वादि and gives पिवति etc. Its obj. is either त्वाम् (said with reference to the patron king of the poet and secondly to others) cp “वलस्य त्वाम् भुजौ पाताम्”—Swapnanataka, “श्रीमान् नारायणस्ते प्रदिशतु” Avi &c ; or वः (referring to the all audience present there) understood.

N. B.—In this मङ्गलश्लोक the invocation of सीतापति राम is made perhaps because in this drama Rama will gain power

over Ravana and protect all and because he as a इष्टदेव of Bhasa will deliver all at all times.

5. सुमन्त्रतुष्टः—सुमन्त्र is good counsel and also the name of Dasaratha's charioteer. सुमन्त्रेण तुष्टः, इतत्—। See also Tika. If however the तृतीया is द्वेती here then we may say सुपसुपा, for acc. to majority of opinion हेतु तृतीया does not enter into इतत् ; only Jnanendra says “हेतुतृतीययापि समास इष्यते” ।

6. सुयोवराजः—सु शोभना योवा यस्य, बहु—। तादृशः रामः, कर्मधा—। Such developed neck indicates power and vigour in a personage ; or—सुयोवसहितः (तदाखावानरराजसहितः) रामः, शाकपाथिवादितत् । Nom to पात् । This epithet like others is chosen to keep up the pun (श्लेष) ।

7. सह लक्ष्मणः—सहते इति सहः (पचाद्यच्), tolerator i.e. tolerator of वनवासादिक्रिश् &c. लक्ष्म is चिह्न ; then लक्ष्मण means one having good signs. सहस्य लक्ष्मणस्य खञ्जकुलादिवत् कर्मधा—। or—लक्ष्मणेन (तदाखाभावा) सह विद्यमानः इति सहलक्ष्मणः, तुल्ययोगे बहु—। सहलक्ष्मणः is also correct by the rule “वोपसर्जनस्य” । Qual सुयोवराजः ।

8. देव्या—Refers to सीतादेवी । द्वेती तृतीया । Owing to Sita's cause Rama was the killer of Ravana. So construe—देव्या (हेतुभूतया) रावणार्थप्रतिमः (अतएव च पापेषु) विभीषणात्मा ।

9. रावणस्य अरिः, इतत्—अविद्यमाना प्रतिमा (तुलना, सास्यम्) यस्य, इति अप्रतिमः unequalled, बहु—by the varttika “नञोऽस्तार्थानां बहुव्रीहिर्वा चोत्तरपदलोपो वक्तव्यः” । रावणारिश्च (असौ) अप्रतिमस्य, कर्मधा—। Qual. or Pred. to यः । He being रावणारि was an unrivalled hero (वीर) in the three worlds. The word further hints that he will be living

so long as the dramatic matter is concerned, for he will have no प्रतिमा (portrait) hung up of himself like his father and forefathers. Thus herein is suggested the name of the drama. See Tika also.

✓ 10. विभीषणात्मा—वि विशेषेण भीषयते इति वि + भी + णिच् + लुट् (नन्दादि) = विभीषणः terrible, also the name of Ravana's brother. विभीषणः आत्मा (पापिपत्ते) यस्य, बहु— । वा विभीषणः (तदाखाः रावणभाता) आत्मा (आत्मभूतः, भक्तत्वात्) यस्य, बहु— । Qual. or Pred. to यः । Being Rama's Bhakta, विभीषण was like his own self. See Tika.

✓ 11. भरतः—भरं तनोतीति भर + तन + ड कर्त्तृ रि बाहुलकात् = भरतः the bearer of burden. Qual सुयोधरामः or Pred to यः । or—भरतः is Rama's brother. सः अस्ति यस्य इति भरत + अर्थ आदि अच् (मत्वर्थेय) = भरतः, having भरत as his companion or associate. Ganapati Shastri here takes विभीषणात्माभरत as one word and explains — विभीषणे आत्मभि रतः delighting in विभीषण who was like his own self. But ours is a simple construction and so preferred.

✓ 12. अनुसर्गम्—सर्गं is creation. सर्गं सर्गं प्रति इति अनुसर्गम् in every creation. नीप्सायाम् अवयवीभावः । Adverb qual. पात् ।

13. Remark.—Among the ten अवतार of Sri Vishnu both कृष्ण and his elder brother बलराम (also called राम) are counted as one अवतार of the द्वापरयुग । बलराम contractedly called राम (comp “भार्गवो राघवो गोपस्त्रियो रामाः प्रकीर्त्तिताः ”) is said in Puranas as come down to inaugurate हलप्रवाहन by killing oppressors or sinners or tyrants in the way. Now the sloka may refer to him as well in the following way—सोताभवः सुमन्तुष्टः सहलक्ष्मणः च

सुग्रीवरामः अनुसर्गं पातु यो देव्या रावणार्थप्रतिमः विभीषणात्मा भरतः । Now सीता is the name of हल वा हलपद्धति, so सीतायाः (हलस्य) भवः (मङ्गलं सस्यगुत्पत्तिः वा) यस्मात् who caused welfare of ploughing,—will well refer to बलराम as well. He was सुमन्तुष्टः (for on several occasions, Krishna's or Uddhava's good counsel prevailed on him), he was a tolerator (सहः), and of good signs (लक्ष्मणः), he was as a stout plougher, strong and fine-necked and a high personage (सुग्रीवरामः); such a divine incarnation may well protect all, Again owing to देवो रैवती (Balarama's wife) i. e. to please her, he drank on and became रावणः (रावयतीति रावण—a terrible one), but at the same time he was आर्यप्रतिमः (the representative of a good one,—cp ' कर्त्तव्यमाचरन् कर्ममकर्त्तव्यमनाचरन् तिष्ठति प्रकृताचारं यः स आर्य इति स्मृतः '); he बलराम was also विभीषण to the wrong doer, and भरतः as well being bearer of the heavy task of inaugurating good कृषि or peaceful prosperity and protection to all. Thus the sloka also refers to बलराम (विश्वरूपवतार) as well — one of the incarnation of Bhasa's इष्टदेव । But if the reading सीताभवः is changed to सीताधवः (as in पातुव लमाधवः &c), then the sloka will refer to राम only. In this case construe—सुमन्तुष्टः सहलक्ष्मणः सुग्रीवरामः पातु यः सीताधवः देव्या च रावणार्थप्रतिमः विभीषणात्मा च अनुसर्गम् भरतः (भवति) ।

(नेपथ्याभिमुखमवलोक्य) आर्य्यं, इतस्तावत् ।

(Looking towards the dressing-room) Ho noble lady, come this way.

(प्रविश्य) नटो—अय्य इमस्मि [आर्य्य, इयमस्मि]

(Entering) Lady actor or manager—My noble Lord, here I am,

সূত্রধারঃ—আর্য্য, ইদমেবেদানী শরৎকালমধিকৃত্য গৌয়তাং
তাবত্ ।

Manager—Gentle Lady, Do then sing touching this autumn season.

নটো—অয়্য, তচ্চ [আর্য্য, তথা] । (গায়তি)

Lady manager—Noble Lord, Very well (Sings).

সূত্রধারঃ—অস্মিন্ হি কালে—

চরতি পুলিনেষু হংসৌ কাশাশুকবাসিনী সুসংহৃষ্টা । ১১৬

Manager - during this season, the femaleswan residing in cloth-like (white) kasa flowers (or—on river-beds white like kasa flowers), roam on sandy river-banks quite delighted.

(নেপথ্যে) অয়্য, অয়্য, [আর্য্য, আর্য্য]

(In the dressing room) Ho Lord, Ho noble Lord.

(আকর্ষণ) সূত্রধারঃ—ভবতু বিজ্ঞাতম্—

মৃদিতা নরেন্দ্রভবনে ত্বরিতা প্রতিহাররচ্চোব ॥ ২ ॥

(নিষ্ক্ান্তৌ) ॥ স্থাপনা ॥

(Hearing) Manager—well, I understand—like a female warder (or gate-keeper) in royal palace moving quick in full glee.

(They both go out)

(Here ends the Prologue).

Beng.—(বেষগৃহের দিকে তাকাইয়া) আর্য্যো, এদিকে এস ।
(প্রবেশ করিয়া) নটী—আর্য্যো, এই আমি আসিয়াছি । সূত্রধার—

আর্য্যে, তবে এই শরৎকাল লক্ষ্য করিয়া গান কর। নটী—আর্য্য, তাই হোক। স্বত্রধার—এই সময়ে—শুভকাগবনবিহারিণী (or—কাগশুভ-নদীপুণিনবাগিনী) হংসী আনন্দিতা হইয়া নদীতটে বিচরণ করে—। (নেপথ্যে) আর্য্য, আর্য্য। (শুনিয়া) স্বত্রধার—ভাল বুদ্ধিমান—রাজগৃহে আনন্দিতা ক্রিপ্রগতি দ্বাররক্ষীর শ্রায়। (উভয়ের নিষ্কামণ)। প্রস্থাবনা ॥

Tika.—এবং মঙ্গলশ্লোকহারিণী আশীর্ব্বচনসুক্কা নটনেতা স্বত্রধার: ‘নেপথ্যস্’ বেষরচনাস্থানস্য ‘অভিসুখমবলোক্য’ দৃষ্টা নটীমাকারয়িতু কথয়তি—‘আর্য্যে’ হি সত্‌পত্রি ‘ইত:’ অস্থিন স্থানে সত্‌সমীপে-রংগমস্তে ‘তাবত্’ [অবধারণী অব্যয়মেতত্] আগম্যতাং ত্বয়া ইতি শেব:। ‘প্রবিষ্ট’ নেপথ্যাৎ রংগমস্তমাগম্য ‘নটী’ স্বত্রধারাখ্যাস্য নটস্য পত্নী ‘আহ’ কথয়তি—‘আর্য্যে’ মান্য স্বামিন্ ‘ইয়ম্’ অহম্ আগতা ‘অস্থি’। তত: স্বত্রধার: আহ—‘আর্য্যে’ ‘ইমমেব’ প্রারম্ভ ‘শরৎকালমধিকৃত্য’ বিষয়ীকৃত্য ইদানীমধুনা ‘গীযতাং তাবত্’। নটী চ ‘তথা’ অস্তু ইতি উক্কা ‘গায়তি’ গান’ যোজয়তি। তত: স্বত্রধার: শরৎকালবর্ণনাম্ আহ—‘অস্থিন্ হি কালি’ শরৎকালি এব—“কাশাশুকবাসিনী হংসী সুসংহৃষ্টা (সতী) পুলিনেযু চরতি” কাশাশুকবত-শুম্ভসংকতবাসিনী, যদা—কাশবনবিহারিণী (কাশপুষ্পশুম্ভা চ) হংসী কালবশাৎ ‘সুসংহৃষ্টা’ আনন্দিতা সতী ‘পুলিনেযু’ শুম্ভেযু নদীসংকতেষু বিচরতি। এতাবতি শ্লোকপূর্বাঙ্কে উক্তে সতি স্বত্রধারদত্তপূর্ব্বসঙ্কেতানুসারেণ কথ্যবস্ত্বেগম্ভূতদশরথপ্রতিহারী ভূমিকাং প্রতিগৃহ্য রংগমাগতপ্রায়স্য নেপথ্যগতস্য নটস্য “আর্য্যে, আর্য্যে” [সম্ভ্রমে হিহুক্তি:] ইতি বচন-‘মাক্ষণ্য’ শ্রুত্বা, স্বত্রধার: ‘ভবতু বিজ্ঞাতম্’ ইत्याদিদ্বা নিজবক্তব্যং শেবথিত্বা পূর্ব্বোক্তপাণ্ডবপ্রবেশং সূচয়ন্ ‘স্থাপনাং’ প্রস্তাবনাং চ সূচয়িত্বা স্বপত্ন্যা সহ উভৌ ‘নিষ্কান্তৌ’ রংগমস্তাত্‌ বহির্গতৌ [“নিষ্কান্তস্য নিষ্কান্তা চ ইতি ‘নিষ্কান্তৌ’ (‘পুমান্ স্ত্রিয়া’ ইত্যেকশেব:)। যদা—নিষ্কান্তৌ অভিনেতারৌ জনৌ ইতি বাক্যশেব:। অয়মেব পক্ষৌ জ্যায়ান্। অন্যথা অঙ্কান্তে “নিষ্কান্তা: সর্ব্বে” ইতি ন সংগচ্ছতে। ‘নিষ্কান্তা: সর্ব্বে’ অভিনেতারৌ জনা ইতি বাক্যশেব: সর্ব্বমনবদ্যম্]। ‘ভবতু বিজ্ঞাতম্’—সুদিতা ইত্যদ্রাস্তব্য:। প্রতিহারীরূপং স্ত্রীপাণ্ডবং হংসীং প্রতি উপমানং দর্শয়ন্ শ্লোকং পূরয়তি—

“नरेन्द्रभवने सुद्रिता (हृष्टा) च त्वरिता (कार्यवशात् ससम्भ्रमा) प्रतिहाररक्षी इव” प्रतिहारं हारं रक्षति यासा इति [कर्म्मोपपदे कर्त्तरिवाचो अण् । स्त्रियामीप्] । राजभवने हृष्टात्वरयुक्ता शुभवसनधारिणी प्रतिहाररक्षी यथा विचरति, तथा शरत्काले सुद्रिता ससम्भ्रमा काशशुभा हंसी अपि नदीपुलिनेषु विहरति ॥ एवम् प्रतीहारीप्रवेशे सूचिते नटीसूत्रधारयोर्निष्क्रमणं वक्तुं सूचितम् । अत आह — “निष्क्रान्तौ ! स्थापना” प्रस्तावना आसुखम् इत्यर्थः [तथा च भरतः—“प्रसाद्य रंगं विधिवत् प्रस्तावनां ततः कुर्यात् काव्यप्रख्यापनाश्रयाम्”] ॥ आर्या कन्दः [तल्लक्षणञ्च “आ परितोषाद्विदुषाम्” इत्यत्र शाकुन्तले द्रष्टव्यम्] ॥

Notes.

1. नेपथ्याभि &c—नेपथ्य means “Dressing” also “Dressing Room”. “नेपथ्यं तं प्रसाधने रंगभूमौ वेषभेदे” इति हैमः । Here it is dressing room. नेपथ्य+ अभिसुखम्, इतत् । तत । obj. of अवलोक्य (अव + लोकि + ल्यप्) ।

2. आर्यो—सम्बोधन of the base आर्या । The सूत्रधार here addresses his wife i. e. the person who appears in the character of his wife. “पत्नी आर्येति सम्भाषा” । And आर्य or आर्यपुत्र is the form of address by नटी to सूत्रधार । For the definition of an आर्य compare “कर्त्तव्यामचरन् कामसकर्त्तव्यामचरन् । तिष्ठति प्रकृताचारैः यः स आर्य इति स्मृतः” ॥ “अर्यते गम्यते सेवात्वेन आश्रियते इति ऋ + ण्यत् कर्मणि = आर्य one of noble character.

3. शरत्कालम्—शरदः कालः, the time autumn. तम् । obj. of अधिष्ठत्य । It was perhaps शरत् at the time of acting, also perhaps when the play was written ; for Ramayana says that Rama’s coronation was to take place some time in the month of chaitra. Also comp “श्रीशसमयमधिष्ठत्य गीयतां तावत्” in Sak. गै + लोट ताम् भावे = गीयताम् । Its अनुक्तकर्त्ता is त्वया । तथा—This may be

taken either as an approval of the sentiment expressed by the सूत्रधार, or an assent to sing. In latter capacity compare "तथा । रथं स्थापयति"—in Sakuntala.

4. पुलिनेषु—This means नदी पुलिन i. e. sandy bed of rivers. अधि' ७मी ।

5. चरति—चर + लटति । Nom. हंसी ।

6. काशंशुक &c—This epithet applies both to हंसी and प्रतिहाररक्षी । हंसीपक्षे—काशः is a kind of grass ; and काशम् is its flowers. काशानां (तदाखाशुभपुष्पविशेषाणाम्) अंशुकानि, इतत्— । By लक्षणा it means काशशुभंशुकवत् नदीपुलिन । तव वसति या ता इति काशंशुक + वस + शिनि कर्त्तरि साधुकारिणि + ङीप् स्त्रियाम् = काशंशुकवासिनी । or काशंशुक means अंशुकवत् घनकाश by लक्षणा (thus काशानि अंशुकानि इव, उपमिततत्) । Then as above. And हंस at autumn revel in such places and are also white ; compare Bhatti. II "कुन्दाव-दाताः कलहंसमालाः प्रतीयिरे शीवमुखैर्निनादैः"—sl. 18. Prefer this explanation, compare "विकसितनवकाशश्चेतवासो वसना" in Ritusamhara. Pt. Shastri here very cleverly explains as काशंशुक च कवासिनी अ (जलवासिनी ; क meaning water) इति काशंशुक-कवासिनी । प्रतिहाररक्षीपक्षे—काशानि इव अंशुकानि । तानि वस्त्रे or वसतिया &c as above. The gate-keepers usually wore white dresses. As हंसी is सुमंहृष्टा in शरत्काल, so प्रतिहारी was सुदिता at the coronation of राम which is to be celebrated now. As शरत्कालरूपा हंसी is joyous and walks about in quick steps out of glee, so was प्रतिहारी full of joy and so full of haste out of hilarity to enjoy and do the functions of the coming coronation in Dasaratha's house or in palace (नरेन्द्रभवने) ॥ प्रतिहाररक्षी - प्रतिज्ञियते इति प्रति + क्त् + घञ्

कर्मणि = प्रतिहारः = द्वारदेश door ; प्रतीहारः रक्षति इति प्रतिहृत् + रञ्च + अण् कर्त्तरि + डीप् स्त्रियाम् = प्रतिहाररक्षी female door keeper of the female apartments, compare " पु'वत्प्रगल्भा प्रतिहाररक्षी सुनन्दा" in Rag. VI, This is उपमान or हंसी । Sometimes प्रतीहारी in fem. is also used (as in Swapnanataka) irregularly. प्रतिहारी or प्रतीहारी is the masc. form of the base प्रतिहारिन् ; and प्रतिहारी or प्रतीहारी may also be the fem. form thus—प्रतीहार (द्वारदेश) + अच् मत्वर्थे + डीष् (गौरादि) । Here Bhasa uses प्रतिहार but in स्वप्ननाटक he uses प्रतीहारी (fem.) and again in the next para our poet uses प्रतिहारी in the fem. but with ऋस्त्र in प्रति ।

8. निष्कान्तौ - Qual. अभिनेतारौ । See व्याख्या ।

9, स्थापना—स्था + णिच् + युच् भावे = स्थापना । That which introduces the matter-on-hand i. e. Introduction or Prologue (of कथावस्तु i. e. रामाभिषेक and his वनवास &c here). Bhasa uses स्थापना for प्रस्तावना—this is peculiar with him (see our Introduction Section I. and 11). Some stress it as indicating Bhasa's high antiquity ; others say it as a South Indian characteristics. स्थापना here is thus = प्रस्तावना (as in later dramas of Kalidasa, Bhavabhuti &c). प्रस्तावना = प्र + स्तु + णिच् + युच् भावे स्त्रियाम् = प्रस्तावना Prologue. Introduction to an acting. प्रस्तुतमा कथावस्तनः आक्षेपः इत्यर्थः प्रस्तावना = कथामुखम् or आमुखम् । अत्र "प्रतिहार-रक्षीव" इत्यनेन प्रस्तुतम् प्रतीहारीप्रवेशरूपम् आक्षिप्यते । For further details and def. of it, see our Edition of Sakuntala under प्रस्तावना at the beginning of Act I. e. g.—"नटी विदूषकौ वापि द्ववधारेण सहिता स'लाप'यव कुर्वते । चित्रैर्वाक्यैः स्वकार्योच्यैः प्रस्तावनाक्षेपिभिर्मिथः । आमुखं तत्तु विज्ञेयं नाम्ना प्रस्तावनापि सा" । This is how Bhasa suddenly

introduces his actors—see his other works. This प्रस्तावना or स्थापना owing to this sudden introduction of actors is technically called प्रयोगातिशय also, which is defined as—“यदि प्रयोगे एकस्मिन् प्रयोगीनाः प्रयुजाते । तेन पादप्रवेशश्चेत् प्रयोगातिशयस्तदा” । There are four other varieties of प्रस्तावना—e. s. उद्घातक, कथोद्घात, प्रवर्तक and अवलगित (as in our Sakuntala).

10. भवतु (विज्ञातम्) — It is an अवयव here meaning ‘well’, used to drop one item of thought and introduce another. वि + ज्ञा + क्त कर्मणि = विज्ञातम् Is known by me. Comp ‘सूत्रधारः—भवतु, विज्ञातम् मृत्युर्न गंधराजस्य’ &c in Swapnanataka.

11. Remark,—By “(नेपथ्ये) आर्य आर्य । (आकर्ण्य)” &c the सूत्रधार is going to introduce the actor who is to begin the कथावस्तु of this drama. He feigns to hear the sound “आर्य आर्य” in the dressing room and then by “भवतु विज्ञातम्—...प्रतिहार-रक्षीव” he will introduce the प्रतिहारी of Dasaratha’s harem with whom the first act (for substance of which see Introduction) opens. As already said this is technically called प्रयोगातिशय प्रस्तावना and is the usual procedure at the beginning of several of Bhasa’s works. In Bhasa neither do we find the name of the author or the drama going to be staged, from the सूत्रधार, whereas these are present in Sakuntalam, Uttaracharitam, Mudrarakshasam, Ratnavali etc.

N. B.—The opening here is somewhat similar to that of Bhasa’s Pratijna-yaug.—cp “सूत्र—गीयतां तावत्...पुरुषं प्रवेशयत्येष यथा योगन्धरायणः” &c.

(प्रविश्य) प्रतिहारो—अयं को इह काञ्चुकीयाणं सन्निहितो
[आर्य, क इह काञ्चुकीयानां सन्निहितः] ।

(Entering) Portress (or—a female door-keeper)—Noble one, which of the chamberlains is here ?

(प्रविश्य) काञ्चुकीयः—भवति, अयमस्मि । किं क्रियताम् ।

(Entering) chamberlain—noble lady, here am I. What's to be done ?

प्रतिहारो—अयं, महाराजो देवासुरसंगामेसु अप्पडिहद-
महारहो दसरहो आणवेदि—सिग्धं भट्टिदारअस्य रामस्य
रज्जप्पहावसञ्जोअकारआ अहिसअसम्भारा आणीअन्तुति ।
[आर्य, महाराजो देवासुरसंगामेष्वप्रतिहतमहारथो दशरथ
आज्ञापयति—शोभं भर्तृदारकस्य रामस्य राज्यप्रभावसंयोग-
कारका अभिषेकसंभारा आनीयन्तामिति] ।

Portress—Noble one, his Lordship Dasaratha whose chariot is of unhampered course in the fights between the gods and the demons orders this—let the materials of the coronation of Prince Rama, that is to confer on him the sovereign power, be brought in quick.

काञ्चुकीयः—भवति, यदाज्ञप्तं महाराजेन तत्सर्वं सङ्कल्पितम् । पश्य—

कृतं सव्यजनं सनन्दिपटहं भद्रासनं कल्पितं
न्यस्ता हेममयाः सदभकुसुमास्तीर्याम्बुपूर्णा घटाः ।

युक्तः पुष्परथश्च मन्त्रिसहिताः पौराः समभ्यागताः

सर्वस्यास्य हि मङ्गलं स भगवान् वेद्यां वशिष्ठः स्थितः ॥३॥

Chamberlain—Ho lady, all that is ordered for by his Lordship (Dasaratha), has been kept ready. Behold—the royal umberella along with the chowries, the royal throne together with the mirth—announcing drum are kept ready ; and golden pitchers filled with waters of the sacred places are placed there along with Kusa grass and flowers. The pleasure—car is also ready there and the citizens together with the ministers are come, and the revered sage Vasistha, the repository of auspiciousness of all these functions has already taken his seat on the altar i. e. the Dais erected for coronation—purpose.

Beng.—(প্রবেশ করিয়া) প্রতিহারী—আর্য্য, কঞ্চুকিদের মধ্যে, কে এখানে আছেন ? (প্রবেশ করিয়া) কাঞ্চুকীয় (or—কঞ্চুকী)—মাগ্নে, এই আমি । কি করিতে হইবে ? প্রতিহারী—আর্য্য, দেবাসুরযুদ্ধে অপ্রতিহতরথ মহারাজ দশরথ হকুম দিয়াছেন—রাজকুমার রামের অভিষেকদ্রব্য যদ্বারা তার সার্বভৌমত্ব লাভ হইবে, তাহা শীঘ্র আনীত হোক্ । কাঞ্চুকীয়—মাগ্নে, মহারাজ যাহা হকুম করিয়াছেন তাহা সবই প্রস্তুত করা হইয়াছে । এই দেখুন—ব্যজনসহিত রাজহুত্র এবং আনন্দকালযোগ্য ঢকাসহিত রাজাসনও রাখা হইয়াছে । তীর্থ-জলযুক্ত, দর্ভ ও কুম্ভসহিত স্তবর্ণকুম্ভ সেখানে স্থাপিত হইয়াছে । ক্রোড়ারথও সেখানে আছে, পৌরবর্গসহিত মন্ত্রিগণও (যথাসময়ে) আসিয়াছেন ; এবং সর্বক্রিয়ার মঙ্গলের নিদান স্বয়ং ঋষি বশিষ্ঠ ও ইতি-মধ্যে বেদিতে আসন গ্রহণ করিয়াছেন ।

Tika.—প্রবিষ্ট প্রতিহারী স্বাহ—‘কাশ্যকীয়ালা’ কশ্যকিনাং মখ্যে ‘কঃ বহু সন্নিহিতঃ’ সমীপবর্তী বর্ত্তি ইতি ষথঃ । ততঃ কাশ্যকীয়ঃ আগত্য স্বাহ [অন্তঃপুর বদ্যাদী নিযুক্তী বদ্বী ব্রাহ্মণঃ কশ্যকীতি কথ্যতে]—‘ভবতি মান্যে অয়মগ্নি’ । কথয়

किं मया क्रियताम्' कर्त्तव्यम् । प्रतिहारी कथयति—'देवासुरसंगामेषु' देवासुर-
युद्धेषु 'अप्रतिहतः' अव्याहतः 'महाराथो' यस्य तादृशः 'महाराजो दशरथः' 'आज्ञा-
पयति' । किमाज्ञापयति तदाह—'शूत्रं' सत्वरमेव 'भक्तुं' दारकस्य रामस्य अभिवेक-
सम्भाराः 'अभिवेकद्रव्याणि 'आनीयन्ताम्' युष्माभिः । किम्भूता अभिवेकसम्भाराः ?
तदाह—'राज्यप्रभावसंयोगकारकाः' इति । 'राज्यस्य प्रभावः' राज्यप्राप्तिजन्यं प्रभुत्वं
तस्य यः 'संयोगः' संवन्धः तस्य 'कारकाः' विधायकाः निर्वर्त्तकाश्च, अभिवेकसम्भाराः
आनीयन्तामिति ॥ काश्च कीयः आह—'भवति' मान्ये 'महाराजिन' दशरथेन 'यदा-
ज्ञम्' यद् यद्वस्तु आज्ञापितं 'तत्सर्वं' सङ्कल्पितम् प्रस्तुत्य रक्षितम् । 'पश्य' अव-
लोक्य । सर्वं प्रस्तुतमिति अवलोक्य ॥

अन्वयः—सवाजनं कृत्वा, सनन्दिपटहं भद्रासनं (च) कल्पितम् । तीर्थास्वपूर्णाः
सदर्मकुसुमाः हेममयाः घटाः न्यस्ताः । पुष्परथश्च युक्तः, मन्त्रिमहिताः पौराः समभ्या-
गताः । अस्य सर्वस्य हि मंगलं (मंगलहेतुः) स भगवान् वशिष्ठः (च) वेद्यां स्थितः ।
व्याख्या—'मन्यजनं' सचामरं 'कृत्वा' राजकृत्वा 'सनन्दिपटहं' नन्दनं नन्दः—आनन्दः
(भावे घञ्) । स अन्त्रियस्य स 'नन्दी' आनन्दोत्सवकालः ततः आनन्दकालयोग्यश्च यः
'पटहः' ढक्का तेन सह वर्त्तने यत् इति सनन्दिपटहं तादृशं 'भद्रासनं' मणिमयं राजा-
सनम् 'कल्पितम्' प्रस्तुतम् रक्षितञ्च । 'तीर्थास्वपूर्णाः' तीर्थजलसमन्विताः 'सदर्मकुसुमाः'
दर्भैः कुसुमैश्चसहिताः 'हेममयाः घटाः न्यस्ताः' अभिवेकार्थं रक्षिताः । तत्र 'पुष्परथश्च'
क्रीडारथश्च 'युक्तः स्थापितः, सन्निहित इत्यर्थः । अभिवेकदर्शनाय च 'मन्त्रिमहिताः'
पौराः जनाः [भवार्थे अण्] समभ्यागताः, न केवलमागता अपितु यथामसयम्
सम्यक् उपस्थिताः । पुनश्च 'सर्वस्य अस्य' अभिवेकसम्भारस्य अभिवेककर्मणश्च 'मंगलं'
मंगलहेतुः 'सभगवान्' षड्भ्यश्चेशाली पूज्यः ["ऐश्वर्यस्य समस्यस्य वीर्यस्य वशसः
श्रियः । ज्ञानवैराग्ययोश्चैव प्रसादभग इतोद्भवा] 'वशिष्ठः कुलगुरुः तदाग्राह्यः
'वेद्यां स्थितः' क्रियाकरणाय अभिवेकार्थं निर्मितायां वेद्याम् उपविष्टः एव । अतोऽहम्
ब्रवीमि अभिवेकक्रियायाः किमपि न अवशिष्टम् किन्तु सर्वमेव सङ्कल्पितमेव ॥ शार्दूल
विक्रीडितं वृत्तम् । तल्लक्षणं यथा—'सूर्याश्चैर्धिमः सज्जौ सततगाः शार्दूलविक्री-
डितम्' ॥ ३ ॥

Notes.

1. काञ्चुकीयानाम्—Bhasa here and in Swapnanataka etc uses the word काञ्चुकीय for the usual word कञ्चुकिन् । The Brahman who is engaged in guarding अन्तःपुर is called the कञ्चुकी । He used to wear loose white dress. See Ratnavali. कञ्चुकः वस्त्रमस्य अस्ति अतिशयेन इति कञ्चक + इनि अतिशयार्थे = कञ्चुकिन् a chamberlain. कञ्चकी एव इति कञ्चकिन् + कृण् (तद्धित) = काञ्चुकीयः । Here कृण् comes by the varttika “वेणुकादिभ्यः कृण् वक्तव्यः” । For the definition of कञ्चुकी or काञ्चुकीय, compare “अन्तःपरचरी ब्रह्म विप्रो गुणगणान्वितः । सर्वकार्यार्थकुशलः कञ्चुकीत्यभिधीयते” । In other words he is a guard in the harem and is well trained, cp “ये नित्यं सत्त्व-सम्पन्नाः कामदोषविवर्जिताः । ज्ञानविज्ञानकुशलाः काञ्चुकीयास्तु ते स्मृताः” । The word takes शेषे इष्टी here, being related to मध्ये understood. Thus काञ्चुकीयानां मध्ये कः सन्निहितः (सम् + नि + धा + क्त) वर्त्तते &c. For प्रतिहारौ (fem.) see previous para.

2. क्रियताम्—क्त + लोटताम् कर्मणि । Is to be done. Its अनुक्तकर्ता is मया understood.

3. महाराजः—महान् राजा इति महाराजः कर्मधा — with समासान्त टच् (च) added in a तत्पुरुष ending in राजन् etc by the rule “राजाहः सखिभ्यश्च” ।

4. देवासुरसंशयिषु—सुराश्च असुराश्च सुरासुराः वा सुरासुरम् । इन्द्रः । सुर and असुर are antagonists. If the antagonism is emphasised and somehow deemed eternal we get सुरासुरम् by the rule “विषाच विरोधः शाश्वतिकः” (Pan. 2. 4. 9), otherwise these being प्राणिजाति, we have सुरासुराः as in “पूजितः यः सुरासुरैः” । सुरासुराणां संशयः (युद्धम्), इतत् । तेषु । अधि ७मी ।

5. अप्रतिहतमहारथः—महान् रथः great chariot = महारथः, with आत् added in कर्मधा—by the rule “आत्महतः समानाधिकरणजातीययोः” । प्रति + हन + क्त = प्रतिहतः obstructed. न तथा । अप्रतिहतः महारथः यस्य, बहु । Qual. दशरथः । The name दशरथः itself implies अप्रतिहतः रथगतिः or आनाकरथरत्ना । Hence this epithet is an expl. of the power implied by the word दशरथ । He saved the gods from the hands of Sambarasura (सम्बरसुर), so he was देवासुर-संयामेभु अप्रतिहतमहारथः । cp “दशरश्मिशतोपमद्रुतिं यशसा दिक्षु दशस्वप्तिं श्रुतम् । दशपूर्व्वं रथं यं आखाया दशकण्ठारिगुरुं विदुर्बुधाः” and “दशरथः प्रशशास महारथा यमवतामवतां च धुरि स्थितः” in Raghu.

6. भर्तृदारकस्य—भर्तुः (स्वामिनो महाराजस्य दशरथस्य) दारकः (पुत्रः) इति भर्तृदारकः son of a master तस्य । qual रामस्य । A Prince is thus addressed in a drama,

7. राजप्रभाव &c—प्रकृष्टो भावः इति प्रभावः, प्रादितत् । We avoid प्र भू + घञ् = प्रभावः, for by the rule “अणौभुवोनुपसर्गे”, भू &c takes घञ् only when not preceded by any उपसर्गः । प्रभाव here means प्रभुत्व । राज्यस्य or राजाजनाः प्रभावः । तस्य संयोगः (सम्बन्धः) । तस्य कारकाः, शेषे दृष्टीतत् ; qual. अभिषेकसम्भाराः ; note that the rule “दृजकाभ्यां कर्त्तरि” does not bar समास here in तस्य कारकाः, for here though we may have अक (ण्वुल्) in कारक (in कर्त्तरर्थे) still we take it as शेषार्थं and not as कर्त्तरर्थं and then the समास is got, comp “कथं तर्हि घटानां निर्मातुः त्रिभुवनविधातुश्च कलह इति । शेषयष्टा समास इति कैयटः” —Bhattoji. अभि + सिच + घञ् = अभिषेकः coronation. सम् + भृ + घञ् कर्मणि = सम्भाराः materials. अभिषेकस्य सम्भाराः । उक्तकर्म of अनौयन्ताम् । आ + नी + लोट् ताम् कर्मणि = अनौयन्ताम् । Its अनुक्त कर्त्ता is लया understood.

8. आशयम्—आ + ज्ञप् (चुरादि—मिन्) + क्त कर्मणि = आशयम् is ordered. But आ + ज्ञा + णिच् + क्त gives आज्ञापितम् । Comp “विज्ञापिता प्रीततरा वभूत्” in Raghu II and our notes there — “वाचुषादिज्ञाने ज्ञानातिमत् । तदभावादत्र मिन् न” । Thus आ + ज्ञा + णिच् लटति = आज्ञापयति ।

9. सङ्कल्पितम्—सम् + कृप् + णिच् + क्त कर्मणि = सङ्कल्पितम् is made ready, is prepared. Its अनुक्तकर्ता is मया ।

10. सवाजनम्—वाजन is fan, chowrie = चामर (whereby angust personages are fanned). “वाजनं तालवन्तम्” । वाजनेन सह वर्त्तमानम्, इति तल्लयोगे बहु । Then सहवाजनम् is also correct by “वोपसर्जनम्” । qual. छवम् । छव is here royal umbrella, and is उक्त कर्म of कल्पितम् ।

11. सनन्दि etc—नन्दन् नन्दः (भावे घञ्) । नन्दः आनन्दः अस्ति अस्य इति मत्वर्थीय इनि; = नन्दिन् having mirth or mirth-announcing. नन्दौ पठहः, कर्मधा । नन्दिपट्टेन सह वर्त्तमानम्, तुल्ययोगे बहु—as above, qual. भद्रासनम् । भद्रस्य (लोककृमिस्य) आसनम् इति भद्रासनम् a royal seat for the good of people, अश्वघासादिवत् तादर्थ्ये इतत् । Amara explains भद्रासनम् as नृपासन (royal throne). It is also called भद्रपीठ; thus Kalidasa says “तत्रैव नृपपतस्युः प्रकृतयो भद्रपीठोपवेशितम्”—Rag. It is usually made with gems, silver and gold. Compare “भद्रासन-मेकतमेन कारितं रुक्मरजतताम्राणाम् चौरतद्वनिर्मितं वा विन्यस्तं चर्मणा सुपरि”—vachaspathya. उक्तकर्म of कल्पितम् ।

12. सदर्भकुसुमाः—दर्भाश्च (कुशाश्च) कुसुमानि च इति दर्भकुसुमम् इन्द्र एकवत् by “जातिरप्राणिनाम्” । तेन सह वर्त्तमानाः, तुल्ययोगे बहु । qual. घटाः । दर्भ and कुसुम are मांगलिक and पूजाद्रव्य on such occasions. तीर्थान्पूर्णाः—qual घटाः । Usually पणिकजल on these days were



collected from तीर्थ and in golden pitchers comp “अद्याभिषेकं निर्वत्तयामासुरमात्यवृद्धास्त्रीयाहृतैः कांचनकुम्भतोयैः”—Rag. XIV.

13. न्यस्ताः—नि + अस् (च पे दिवादि) + क्त कर्मणि । Similarly ज + क्त कर्मणि = युक्तः means here विहितः or स्थापितः । Agrees with उक्तकर्म पुष्परथः ।

14. सन्निहिताः—धा + क्त कर्मणि = हितः placed. सम् (एकत्र) हिताः = सहिताः or संहिताः optionally by the karika “समो वा तत्सहितयोः”—The स of सम् disappears optionally when compounded with तत् and हित । सहित means placed together i. e. along with. सन्निभिः सहिताः, सुस्पसा or इतत् । qual. पौराः ।

15. सर्वस्य अस्य—of all this व्यापार or of all these materials.

16. हि—take it either as पादपूर्णे अवाय or अवधारणार्थं अवाय ।

17. वेद्याम्—वेदि or वेदी is a raised altar to celebrate a ceremony cp “रक्षां विदिं परितो निरास्यत्”—Bhatti.

18. वशिष्ठः—वसु is घन wealth. Excellence. तत् अस्ति अस्य इति वसु + सतप् = वसुमान् । अतिशयेन वसुमान् इति वसुरत् + इष्टन् = वसिष्ठः । By the rule “विन्मत्तोलुक्” विन् and सतप् disappear when इष्टन् or ईयस्न् follows ; with the reading वशिष्ठः explain वशः or वशम् = आयात्तता control. तदस्य अस्ति इति वश + इनि सत्वर्थे = वशो । अतिशयेन वशो इति वशिन् + इष्टन् = वशिष्ठः । Nom. to स्थितः ।

प्रातहारी—जइ एवं सोहणं किदं [यद्येवं शोभनं कृतम्] ।

Portress – If this be so, you have done well.

कांचुकीयः—हन्त भोः—

इदानीं भूमिपालेन कृतकृत्याः कृताः प्रजाः ।

रामाभिधानं मेदिन्यां शशाङ्कमभिषिञ्चता ॥ ४ ॥

Chamberlain—Ho joy ! Now King Dasaratha have made the subjects propitiated by coronating the moon who is Rama by name, on (the throne of) this Earth or Earthly Kingdom.

Beng.—প্রতিহারী—যদি তাই হয়, তবে ভাল কাজ করিয়াছেন । কাঞ্চকীয়—কি আনন্দ—বর্তমানে মহারাজ দশরথ প্রজাদের মনস্কামনা পূর্ণ করিয়াছেন, কারণ তিনি রাজ্যে রামনামক চল্লকে অভিষিক্ত করিতেছেন ।

Tika.—ত্বয়া পূর্বং যথা উক্তং ‘যদি এব’ তদেব স্যাৎ, তদা ত্বয়া ‘শোভন’ ভদ্রং ‘কৃতম্’ আশ্রিতম্ । ততঃ কাঞ্চকীয়ঃ কথয়তি—‘হন্ত’ [ইত্যত্র আনন্দে অব্যয়ম্] ‘ভোঃ’ ইত্যপি অত্র আনন্দাঙ্কানি অব্যয়ম্ । আনন্দমধুনা জাতম্ । কথমিতি চেৎ তদাঙ্ক—ইদানীমিতি ।

অন্বয়ঃ—মেদিন্যাং রামাভিধানং শশাঙ্কমভিষিচ্ছতা ভূমিপালিন ইদানীং প্রজাঃ কৃত-কৃত্যঃ কৃতাঃ । ব্যাখ্যা—‘মেদিন্যাং’ সঙ্গারাম্বরাং ধরিয়া পার্থিবরাজ্যে রামাভিধানং রামসংগ্রহকং ‘শশাঙ্ক’ চন্দ্রং তদ্বৎ জগদানন্দকরং স্বপুত্রম্ ‘অভিষিচ্ছতা’ রাজ্যাসনে রাজরূপেণ স্থাপয়তা ‘ভূমিপালিন’ পৃথিবীপতিনা দশরথেন ‘প্রজাঃ’ প্রকৃত্যঃ ‘কৃতকৃত্যঃ কৃতাঃ’ আশ্রিতাঃ বিহিতাঃ । প্রজাঃ রামং রাজরূপেণৈচ্ছন্ত তমেব রামং রাজ্যে অভিষিচ্ছন্ত দশরথঃ তাঃ পূর্ণমনোরথাঃ সুসংহৃষ্টাশ্চ কৃতবান্ । অনুষ্টুপ্, কৃন্দঃ ॥

Notes

1. হন্ত, ভোঃ—These two are अवयव ; first indicates “joy” and the latter indicates ‘आनन्द’ and emphasises the joy here. Thus pt. Shastri says “इष्टे निपातसमुदायः” । Not only are all arrangements for अभिषेक ready but this is the wish of the प्रजावर्ग and by this act of King Dasaratha the प्रजा have their desire of Rama’s coronation fulfilled ; comp “राजभिषेकश्च—

सूतमित्यनीचेः । आघोषयन् भूमिपतिः समस्तं भूयोपि लोकं समनीचकार” —
Bhatti.

2. कृतकृत्याः—कृत + कृप् कर्मणि = कृत्यम् work i. e. the work of having राम coronated as king. कृतं कृत्यं यासाम् बहु । Qual. प्रजाः । The प्रजा wanted Rama to be coronated as king ; this being about to be done their wish is fulfilled.

3. रामाभिधानम्—It means रामाख्याम् रामसंज्ञकम् । अभिधीयते अनेन इति अभि + धा + लुट् करणे = अभिधानम् name. रामः अभिधानसम्यग् बहु । Qual. शशाङ्कम् । Cp “जायां रामाभिधानो हरिरितुवाच”—Rag XIII. Rama was like a veritable शशाङ्क or moon (शशः अङ्कं यस्य । वाचि-
बहु) owing to his delightful and pleasing appearance and behaviour. But sloka 1 says he was विभीषणात्मा i. e. dreadful to the sinners. Hence he was रामाभिधान शशाङ्क to his प्रजा । तम् । Obj. of अभिषिञ्चता (= अभि + सिच् + शट् ; ३या १व ; Qual भूमिपालिन) । The main sentence is—रामाभिधानं शशाङ्कम् अभिषिञ्चता भूमिपालिन (i. e. दशरथेन) प्रजाः कृतकृत्याः कृताः ।

4. Remark.—दशरथ as a भूमिपाल (भूमं पालयतीति भूमि + पा + णिच् + अण् कर्त्तरि) was the paramount sovereign, so it depended entirely on his power to order Rama’s अभिषेक on the earth i. e. earthly Kingdom of his (मेदिन्याम् अभिषिञ्चता भूमिपालिन) ।

प्रतिहारी—तुवरदु तुवरदु दाणिं अयो [त्वरतां त्वरता-
मिदानीमार्यः] ।

Portress—Let your noble self, hurry on, hurry on.

काञ्चुकौयः—भवति, इदं त्वर्यते । (निष्क्रान्तः)

Chamberlain—Ho noble lady, this is being hurried on
(Exit).

প্রতিহারী—(পরিক্রম্যাবলোক্য) অয়্য সম্ভবশ্চ সম্ভবশ্চ গচ্ছহু
—তুব'পি মহারাম্ভবশ্চণেণ অয়্যপুরোহিতং জহোপচারেণ তুবরোহি ।
(অন্যতো গত্বা) সারসিএ সারসিএ সঞ্জীদসালং গচ্ছহু নাডই-
আণং বিম্ববেহি কালসংবাদিণা ণাডএণ সজ্জা হোহতি । জাব
অহং বি সব্বং কিদংতি মহারাম্ভবস্ম শিবেদেমি । (নিষ্ক্রান্তা) ।
[(পরিক্রম্যাবলোক্য) আর্য্য সম্ভবক সম্ভবক, গচ্ছহু । ত্বমপি
মহারাজবচনেন আর্য্যপুরোহিতং যথোপচারেণ ত্বরয় । (অন্যতো
গত্বা) সারসিকে সারসিকে, সঙ্কোতশালাং গত্বা নাটকীয়ানাং
বিশ্রাণয়—কালসংবাদিনা নাটকেণ সজ্জা ভবতেনি । যাবদহ-
মপি সর্বং কৃতমিতি মহারাজায় নিবেদয়ামি । (নিষ্ক্রান্তা)] ।

Protress—(walking about and looking) Ho honourable
Sambhavaka, you go, and you too in the words of his Lordship
(Dasaratha) hurry on the priest with befitting materials ;
(going to another direction) Sarasika, Sarasika, do go to the
concertroom and narrate the actors—they should be ready
with a play befitting this occasion. In the meantime I too
shall narrate to King Dasaratha that everything is done or
prepared. (Exit).

Beng.—প্রতিহারী—মাননীয় মহাশয়, সত্বর হউন, সত্বর হউন ।
কাঙ্ক্ষীয়—যাও, এই ত্বর করা হইতেছে (নিষ্ক্রমণ) । প্রতিহারী
(পরিক্রম করিয়া ও দেখিয়া) আৰ্য্য সম্ভবক, যাও । তুমি ও রাজার
কথায় পুরোহিতকে যোগ্যোপচারে সত্বর হইতে বল । (অভ্যদিকে
যাইয়া) সারসিকে সারসিকে, সঙ্কীতগৃহে যাইয়া নটদের বল—কালোপ-
যোগী নাটকের দ্বারা সজ্জিত হও । ইতি মধ্যে আমিও 'সব করা
হইয়াছে'—এটা মহারাজ দশরথকে নিবেদন করি ।

Tika.—‘इदानीम्’ अधुना ‘आर्थः’ माननीयो भवान् ‘त्वरतां त्वरताम्’ अनन्तर-
कर्त्तव्यं सत्वरं भवतु [सन्धुमि हिरुक्तिः । त्वर + लोटताम् = त्वरताम्] । ‘भवति’
इति भाव्ये, ‘इदं’ पुरो दृश्यमानं अभिषेककर्म, यदाश्रित्य सम्भाषणं क्रियतेत्याभिः तत्
अभिषेककर्म इत्यर्थः ‘मया त्वर्यते’ त्वरया योजयति—इति काञ्चुकीयः निष्पत्तिः
(= निस् + क्रम + क्त कर्त्तरि) । ततः प्रतिहारी ‘परिक्रम्य’ रंगमञ्चं परितो गत्वा
‘अवलोक्य’ समन्ततः दृष्ट्वा च अन्यं कञ्चुकिनम् आह—‘आर्थं सम्भवक सम्भवक
[इति सन्धुमि आवेगे वा हिरुक्तिः] ‘गच्छ’ । त्वमपि महाराजवचनेन महाराजस्य
दशरथस्य वचनानुसारिण ‘पुरोक्षित’ वशिष्ठस्य सङ्कारिणं यद्यपि चारिणं योग्यद्वय-
संभारिणं ‘त्वरय’ त्वरया योजय [त्वर + णिच् + लोटहि = त्वरय] । ‘अन्यतो गत्वा’
अन्यस्याम् दिशियात्वा, ‘सारसिके सारतिके’ इति कस्याश्चित् परिचारिकाया नामसम्बन्धि-
घनम् । ‘संगीतशालां गत्वा’ नाट्यगृहं गत्वा नाटकीयानां नटानां सम्बन्धे
[सम्बन्धविवक्षायां षष्ठी । चतुर्थीति युक्तम्] ‘विज्ञापय’ यथा ‘कालसंवादिना’
कालोपयोगिना नाटकेन युयं सज्जा भवत इति । ‘यावत् आहमपि’, ‘सर्वं कृतम्’
सर्वं कर्म विहितं प्रस्तुतं वा इति ‘महाराजाय’ दशरथाय [सम्प्रदाने ठर्थी इति
भाव्यसम्भृतम्] ‘निवेद्यामि’ विज्ञापयिष्यामि [यावद्योगे भविष्यति लट् ‘यावत्
पुरानिपातयौलट्’ इति हि सूत्रम्] ।

Notes

1, इदम्—Refers to the अभिषेककर्म that was ahead and on which they were talking. There is perhaps a pointing to the arrangement of अभिषेककर्म before them by the indexfinger, comp “सन्निहितं इदमो विषयः” । उक्तकर्म of त्वर्यते (= त्वर + लटते कर्मणि) ।
or—इदम् means एवम् (thus) and may also be an adverb here, Construe in this case then—इदम् (एवम्) यथा तथा त्वर्यते । For a similar double construction of इदम्, compare “अथेदं रक्षोभिः तयाहृतम्” uttara Act I. sl. 29.

2. आर्थं सम्भवक—case of address. “सन्धुमि हिरुक्तिः” । सम्भवक is

the name preferably of another chamberlain or guard there to whom प्रतिहारी said this when काञ्चुकीय went out. Swapna-nataka names सभषक as one of the guards there ; “त्वमपि” here also shows that सभषक is some other than our काञ्चुकीय ।

3. महाराजवचनेन—करणे श्या ॥ आर्थः (मान्यः) पुरोहितः, कर्मधा । This perhaps refers to some assistant of वशिष्ठ ; for as said in sloka 3, वशिष्ठ was already there.

4. यथोपचारेण—उपचारमनतिक्रम्य इति यथोपचारम्, अव्ययीभावः । As अव्ययीभाव words are usually adverbs, so to make it a noun add मय्यधीय अच् as in घोडा क्रिया । यथापचारम् अस्मास्य इयि यथोपचार + अच् = यथोपचारः । तेन । करणे श्या । Or—यथोपचारम् the अव्ययीभावान्त word is an adverb here, and as an adverb takes करणे तृतीया by the dictum “क्रियाविशेषणानां कचित् करणत्वमिच्छते” । And अव्ययीभाव words take optionally the तृतीया विभक्ति by the rule “तृतीया सप्तम्योर्वहुलम्” । Thus यथोपचारम् is also correct here.

5. सङ्गीतशालाम्—सङ्गीतस्य शाला (गृहम्), इतत् । This is a concert-hall or theatre-room where music and theatrical performances were being done in those days. This is found even in big palaces. Comp “सङ्गीतशालाभ्यन्तरे अवधानं देहि”—Sak. V. सङ्गीतशालम् is also correct by “विभाषा सेनासुराच्छायाशालाम्निशानाम्” ।

6. नाटकीयानाम्—नट अवस्कन्दने चुरादि + ण्वुल् कर्त्तरि = नाटकम् a drama “देवतानां मनुष्याणां राज्ञां लोके महात्मनाम्...नानाभावरभैराव्यं नाटकं सुरयो विदुः” । नाटके नियुक्ता इति नाटक + क् (शैबिक) (“ह्रडाक्कः”, इति सूत्रेण) = नाटकीयाः those engaged in dramas i. e. actors. तेषाम् । सन्वत्ससामान्ये षष्ठी । ४र्थी is usual here as in “महाराजाय निवेदयामि” later on.

7, कालसंवादिना—कालं संवदति उपयुज्यते इति काल + सम + वद + णिनि कर्तरि साधुकारिणि = कालसंवादिन्, befitting the occasion. तेन । qual. नाटकेन (which has करणे ३या) ।

8. यावत्—An अव्यय denoting अवधि or time-limit here ; compare “यावत्तावच्च साकल्येऽवधौ मानेवधारणे”—Amara. Also comp “तूष्णीं भव यावदाकर्णयामि”—Sak. V. लट् is used in connection with this अव्यय यावत्, in the sense of futurity by the rule “यावत्पुरानि-पातयोर्लट्” ।

9. Remark—By “कालसंवादिना नाटकं सज्जं भवत” the portress calls in other actors on the stage, having bearing on the अभिषेककर्म (the बीज of the drama, and on which the प्रतिहारौ was speaking). Thus later on we find gradual coming in of the female friend of Sita, named Avadatika ; of Sita and her maid-servant (cheti) as well.

(ततः प्रविशत्यवदातिका वल्कलं गृहीत्वा)

(Then enters Avadatika with bark)

अवदातिका—अहो अच्चाहिदं । परिहासेण वि इमं वल्कलं उवणअन्तोए मम एत्तिअं भअं आसी—किं पुण लोभेण परधणं हरन्तस्म । हसिदुं विअ इच्छामि । ण खु एआइणीए हसिदव्वं । [अहो अत्याहितम् । परिहासेनापीमं वल्कलमुप-नयन्तया ममैतावद् भयमासीत्, किं पुनर्लोभेन परधनं हरतः । हसितुमिवेच्छामि । न खल्वेकाकिन्या हसितव्यम्] ।

Avadatika—O woe, while fetching this bark out of joke (or—to make a fun), I entertained so much fear ; then how much more fear is felt by one who carries away other's

wealth out of greed. I wish to make a fun ; but indeed it cannot be done alone.

(ততঃ প্রবিশতি সীতা সপরিবারা)

(Then enters Sita along with attendants)

সীতা—হৃন্নে অদাদিমা পরিসঙ্কিতদরশা বিশ্ব দিস্মদ্ব । কিং
য হু (? খু) বিশ্ব ইদং [হৃন্নে, অবদাতিকা পরিসঙ্কিতবর্ণে
দৃশ্যতে । কিন্তু, খল্বিবেতত্] ।

Sita—Hollo, Avadatika looks like one afraid. What indeed can this be ?

চেটী—মহিষি, মূলহাবরাহো পরিশ্রণো যাম । অ্বরজ্ভা
মবিস্মদি [মহিষি, মূলমাপরাধঃ পরিজনো নাম । অপরাধা
মবিস্মতি] ।

The Maid - your ladyship, the servants are indeed easily liable of faults. She should be guilty.

সীতা—যাহি যাহি, হসিতুং বিশ্ব ইচ্ছদি [নহি, নহি,
হসিতুমিবেচ্ছতি] ।

Sita—Not indeed, not indeed, she is willing to make fun.

Beng. - (তারপর বঙ্কল লইয়া অবদাতিকার প্রবেশ) অবদাতিকা--কি বিপদ, হাতুচ্ছলে এই বঙ্কল আনিবার সময় আমার এত ভয় হইতেছিল, আর যে লোভবশতঃ পরধন হরণ করে তার না জানি কেমন ভয় হয় । আমার হাতুকোটুক করিতে ইচ্ছা হইতেছে । কিন্তু একাকী হাতুরস হয় না । (তারপর সপরিবারা সীতা প্রবেশ করিলেন) সীতা—ওহে, অবদাতিকাকে ভীতার গ্রাম দেখিতেছি ।

तवे व्यापारतो किं ? चेटी—भट्टिनि, परिजनेन सहजे अपराध (अनाद) घटे। एव अपराध करिषा थाकिवे। सीता—ना ना, ए. हाथ (कोठुक) करिते इच्छा करिषाछे।

Tika.—अही [कष्टे अवयम्] ‘अत्याहितं’ सहदभयम् उपस्थितमिति वाक्यशेषः। ‘परिहासेन’ कौतुकेन ‘अपि इमं वल्कलं’ वृत्तवत्तम् ‘उपनयन्या’ आनयन्त्या ‘मम एतावत् भयम् आसीत्’ वभूव, पुनः ‘पक्षान्तरं [अवयमेतत्]’ ‘लोभेन हितुना ‘परधनं’ हरतः’ अन्यदीयद्रव्यम् अपहरतः जनस्य ‘महत् भयं भवेत्’ इति किं वक्तव्यम्, न वक्तव्यम्। तादृशस्य भयं भवेदेव। इति कैकेयीकर्तृकरामराजापहरणं गूढं सुच्यते च। हास्यरसं कर्तुमिच्छती आह—‘एकाकिन्या न हसितव्यम्। हास्यरसं न कर्तव्यम्।’ ततः सपरिवारां अनुचरीसहिता सीता प्रविश्य आह—‘हञ्ज’ [इति कोमलामन्त्रणे, चेष्टयाह्वाने च अवयम्] ‘अवदातिका’ तदाख्या मे सखी ‘परिशङ्कितवर्णा’ परिशङ्कितस्य वर्णः लक्षणम्, परिशङ्कितवर्ण इव वर्णो यस्याः [‘सप्तस्युपमानपूर्वस्योत्तरपदलोपश्च वक्तव्यः’ इति वार्त्तिकेन बहुव्रीहिः] ‘दृश्यते’ आलक्ष्यते। ‘किं नु खलु एतत्’ स्यात् इति सीतायाः सन्देहगर्भः प्रश्नः। ततः तस्याः परिचारिका चेटी आह—‘हे ‘भट्टिनि’, हे देवि ‘परिजनः’ श्रुत्यः सुलभः अपराधः’ यस्य तादृशः ‘सुलभापराधः’ सहजेन अपराधयुक्तः भवति ‘नाम’ भवत्येव [‘नाम’ इति प्रसिद्धौ प्राकाश्ये वा अवयम्]। ‘प्राकाश्य—संभावाकोपोपगमकृतसने नाम’ इत्यमरः]। अतः सत्ये अवदातिका ‘अपराधा’ सापराधा भविष्यति। ततः परिशङ्किता लक्ष्यते। अवदातिकां सूच्यां विलोक्य निपुणं विभाव्य पुनः सीता आह—‘नहि नहि’ [‘संभवे हिक्किः’] न सा सापराधा, किन्तु सा ‘हसितुमिच्छति’। अतः एवं लक्ष्यते ॥

Notes

1. अत्याहितम्—आ + धा + क्त कर्मणि = आहितम् placed. अति अतिशयेन आहितम् इति अत्याहितम्, a great fear, प्रादितम्। “अत्याहितं सहदभयम्” इत्यमरः। Nom to उपस्थितम् &c. understood. As a simple one, she apprehended obstruction in bringing वल्कल from नपथ्य though it was not stolen even. She was, as a virtuous one,

always fearing challenge from रेवा etc though taken out of joke ; hence she says this and contrasts her condition with another deliberately stealing. Pandit Shastri here says that by speaking of this stealing one from his legitimate due, is foreshadowed snatching away of Rama's legitimate due on the राजा by his step-mother Kaikeyi. Comp. "परधनहरणोक्त्या च कैकेयीकर्तृकं रामराजाहरणमिह सूचितम्" । See Tika also.

2. परिहासिन, लोभेन—हेतौ श्या ।

3. उपनयन्त्याः—उप + नी + शठ + डीप् स्त्रियाम् । ततः षष्ठाः एकवचनम् ।

qual. सम ।

4. परधनम् हरतः—हृ + शठ = हरत् stealing. तस्य । हरतः = हरतः जनस्य । Now See Tika.

5. हसितुम्—हस + तुमुन् । हस here means so cut joke or to make fun. She wishes to make a fun but finds out companions, for fun cannot be done alone (एकाकिन्या न हसितव्यम्) । This thus introduces Sita and her maid here.

6. किं नु खलु—किम् is an अव्यय implying प्रश्न । 'नु' is an अव्यय denoting वितर्क (doubt) here, and खलु is another अव्यय denoting अवधारण or निश्चय । In other words these three अव्यय indicate वितर्कगर्भं प्रश्न with stress on the वितर्क । In other words—Sita thinks what can this be—'एतत्' वस्तु किं नु खलु स्यात् । N. B.—Here the Prakrita is किं नु इ = किं नु खलु । But later on and in Sakuntala, in Avimaraka &c. किं नु ख = किं नु खलु ; also see *infra*.

7. भट्टिनि— of address. The maid etc. address such high lady-personages as Sita here thus ; "राज्ञी कृताभिषेकायामितरासु

तु भट्टिनी” इत्यमरः ; also cp “राजपद्मसु, सभाष्याः सर्वा परिजनेन तु भट्टिनो स्वामिनी देवी” ।

8. सुलभापराधः—अप + राध + घञ् = अपराधः । सु + लभ + खल् कर्मणि = सुलभः । सुलभः अपराधः यस्य, बहु । qual. परिजनः ।

9. अपराद्धा—अप + राध (दिवादि) + क्त कर्त्तरि स्त्रियाम् = अपराद्धा has sinned ; cheti apprehends that अवदातिका has done some fault so she looks like परिशुद्धितवर्णा (see Tika) ; But Sita who is a better judge and is well acquainted with Avadatika, and from the fact of her coming out with a वल्कल unchallenged by any one on the way, divines that she is willing to make a fun here (हसितुमिच्छति) and hence emphatically contradicts cheti's remark by “नहि” । Hence Sita attributes her change in facial colour as due to this motive of hers.

Remark—As अवदातिका does not like to make fun alone so our poet introduces Sita along with her maid-attendant (सपरिवारा सीता प्रविशति) । परिवार here means attendant and refers to Cheti. The being a maid sarvant of Sita. परिवार्यते अनेन इति परि + वृ + णिच् घञ् करणे बाहुलकात् = परिवारः attendant. Also परीवार to denote attendants other than सनुष्य, see the rule “उपसर्गस्य वञ्जि असनुष्ये बहुलम्” इति दीर्घविकल्पः । परिवारेण सहवर्त्तमाना सपरिवारा, तुल्ययोगे बहु । qual. सीता । Alternately सहपरिवारा by the rule “बोपसर्जनस्य” ।

अवदातिका—(उपसृत्य) जेदु भट्टिणी । भट्टिणि, णखु अहं
अवरज्भा । [जयतु भट्टिनी । भट्टिनि, न खल्वहमपराद्धा] ।

Avadatika—(Approaching)—May your ladyship prosper.
My ladyship, I am not indeed guilty.

सीता—का तुमं पुच्छदि । ओदादिए, किं एदं वामहस्तपरि-
गहिदं [का त्वां पृच्छति । अवदातिके, किमेतत् वामहस्तपरि-
गृहीतम् ।]

Sita—who asks you (about that) ? Avadatika, what is
this in your left hand ?

अवदातिका—भट्टिणि, इदं वल्कलं [भट्टिणि, इदं वल्क-
लम्] ।

Ava.—My lady, this is a bark (or-bark garment).

सीता—वल्कलं किस्म आणीदं [वल्कलं कस्मादानो-
तम्] ।

Sita—why have you brought in this bark ?

अवदातिका—सुणादु भट्टिणी । येवच्छपालिणी अय्यरेवा णिवुत्त-
रङ्गप्पओअणं असोअरुक्खस्म एकं किसलअं अह्मेहि जाइदा
आसि । ए अ ताए दिस्सं । तदो अरिहदि अवराहोत्ति इदं
गहिदं [शृणोतु भट्टिनी । नेपथ्यपालिनो आर्यरेवा निवृत्तरंग-
प्रयोजनमशोकवृक्षस्यैकं किशलयमस्माभिः याचितासीत् । न च
तया दत्तम् । ततः अहृत्यपराध इतोदं गृहीतम्] ।

Ava—May your ladyship hear. Honourable Reva, the
female in charge of dresses (in the dressing-room) was asked
for a twig of Asoka-tree though its necessity was over, still
she did not give it. Hence fault attaches to her, and (to
retaliate by way of fun) I have taken this bark.

सीता—पावअं किदं । गच्छ, णिययादेहि [पापकं कृतम्
गच्छ निययति ।] ।

Sita—you have done wrong, go and give (it) back
(to Reva).

अवदातिका—भट्टिणि, परिहासनिमित्तं खलु मए एदं आणोदं
[भट्टिनि, परिहासनिमित्तं खलु मयैतदानोतम्] ।

Ava—My dear lady, I have brought this (bark) to cut
jokes (with Reva).

सीता—उन्मत्तिए, एवं दोसो वड्ढइ । गच्छ, णिययादेहि
णिययादेहि [उन्मत्तिके, एवं दोषो वर्द्धते । गच्छ नियर्गतय
नियर्गतय] ।

Sita—Ho mad one, even thus fault increases ; go and
give it back, give it back.

अवदातिका—जं भट्टिणो आणवेदि [यद् भट्टिनो आज्ञापयति]
(प्रस्थातुमिच्छति) ।

Ava.—As your ladyship commands—(wishes to go).

सीता—हला, एहि दाव [हला, एहि तावत्]

Sita—Hallo, do come.

अवदातिका—भट्टिणि, इअस्मि [भट्टिनि, इयमस्मि] ।

Ava—My dear Lady, here am I.

सीता—हला, किं णु हु (खु) मम वि दाव सोहदि [हला,
किन्नु खलु ममापि तावत् शोभते] ।

Sita.—Hallo, will this bark indeed befit me (or-make me
look well) ?

अवदातिका—भट्टिणि, सव्वसोहणीअंसुरुव' नाम । अलङ्करोदु

महिषो [^{in Exp.} महिनि, (सर्वशोभनीयं सुरुपं नाम । अलङ्करोतु महिनौ)] ।

Ava—My Lady, beauty shines under all circumstances. So let my ladyship decorate herself with this.

सीता—आणेहि दाव । (गृहीत्वानलङ्कृत्य) हला, पेक्म किंदाणिं सोहदि [आनय तावत् । हला, पश्य (? प्रेक्षस्व) किमिदानीं शोभते] ।

Sita—Do bringit. (Taking and decorating herself),
Hallo ! Behold if it befits me.

अवदातिका—तव एषु सोहदिणाम् । सोवस्मिन्नं विअ वल्कलं संवुत्तं [तवखलु शोभते नाम । सौवर्णिकमिव वल्कलं संवृत्तम्] ।

Ava—It (bark) befits you indeed, And it has now turned golden as if.

सीता—हज्जे, तुवं किञ्चि न भणसि [हज्जे, त्वं किञ्चिन्न-भणसि] ।

Sita—Ho, you are not saying anything.

चेटी—एत्थि वाआए पओअणं । इमे पहरिसिदा तणूरुहा मन्ते दि (पुलकं दर्शयति) [नास्ति वाचा प्रयोजनम् । इमानि प्रह्वषितानि तनूरुहानि मन्त्रयन्ते] । ^{in Surf}

Cheti—No use of saying anything. These horripilated hairs will speak or indicate all ; (shows her horripilation).

सीता—हज्जे, आदंसअं दाव आणेहि [हज्जे, आदसं तावत् आनय] ।

Sita—Ho, do bring me a mirror.

चेटी—जं भट्टिणो आणवेदि । (निष्क्रम्य प्रविश्य) भट्टिणि,
अन्नं आदंसओ [यद् भट्टिन्यान्नापयति । (निष्क्रम्य प्रविश्य)
भट्टिनि, अयमादर्शः] ।

Cheti—As your ladyship commands. (Going out and re-
entering) My lady, here is the mirror.

सीता—(चेटीमुखं विलोक्य) चिटटद् दाव आदंसओ ।
तुवं किं वि वत्तुकामा विअ [तिष्ठतु तावत् आदर्शः । त्वं
किमपि वक्तुकामेव] ।

Sita—(eyeing cheti's face) Let the mirror remain. You
seem to be willing to say something.

चेटी—भट्टिणि, एवं मए सुदं । अयवालाई कच्चुई
भणादि—अहिसेओ अहिसेओत्ति । [भट्टिनि, एवं मया
श्रुतम् । आर्यवालाकिः कंचुकी भणति—अभिषेकोऽभिषेक
इति] ।

Cheti—My lady, this is heard by me. Noble chamberlain
Balaki says out—coronation, coronation.

सीता—को वि भट्टा रज्जे भविस्सदि [कोपि भर्ता राज्ये
भविष्यति] ।

Sita—some one will be the King on the Kingdom.

(प्रविश्यापरा) चेटी—भट्टिनि पिअक्खाणिअं पिअक्खाणिअं
[भट्टिनि, प्रियाख्यानिकं प्रियाख्यानिकम्] ।

(Entering another) Maid—My lady, good news, good
news (to thee).

सीता—किं किं पङ्क्तिभ्यः मन्तेसि [किं किं प्रतीक्ष्य मन्त्रयसे] ।

Sita—with reference to which are you saying this ?

चेटी—भट्टिदारभ्यो किल अहिसिञ्चोअदि [भर्तृदारकः किलाभिषिच्यते] ।

Cheti—The prince (Rama), (I hear) is going to be coronated (a King).

सीता—अवि तादो कुशलो [अपि तातः कुशलो] ।

Sita—Is father-in-law all right ?

चेटी—महाराएण एव्व अहिसिञ्चोअदि [महाराजेन एवाभिषिच्यते] ।

Cheti—He is being coronated by the great King (Dasaratha).

सीता—जइ एव' दुदोअ'मे पिअ' सुदं । विशालदरं उच्छृङ्ग' करेहि [यद्येव' द्वितीयं मे प्रियं श्रुतम् । विशालतर-सुत्सङ्ग' कुरु] ।

Sita—If this be so, then I have heard a second good news. All the more expand your lap.

चेटी—भट्टिनि तह [भट्टिनि, तथा] (तथा करोति) ।

Cheti—Let it be so, my lady ; (does so).

सीता—(आभरणाख्यवसुच्य ददाति) [(? सीता आभरणा-न्यवसुच्य ददाति)] ।

(Sita takes out her ornaments and gives these to Cheti).

चेटी—भट्टिणि, पटहसहो विअ [भट्टिनि, पटहशब्द इव] ।

Cheti—My lady, sound of drum as if (is being heard).

सीता—सो एव्व [स एव] ।

Sita—Indeed so.

चेटी—एकपदे ओघट्टिततुण्णोओ पटहसहो संवुत्तो [एक-पदे अवघट्टिततुण्णोकः पटहशब्दः संवृत्तः] । ✓

Cheti—The sound of drum has ceased as soon as struck and heard.

सीता—कोणं खु उग्घादो अहिसेअस्स । अहवा बहुवृत्तान्ताणि-
राअउलाणि णाम [कोनु खुलु उद्घातः अभिषेकस्य । अथवा
वहुवृत्तान्तानि राजकुलानि नाम] । ✓

Sita - What indeed can there be an obstacle to the coronation ; or it is rightly said that royal palaces are full of momentous incidents.

चेटी—भट्टिणि, एव्वं मए सुदं—भट्टिदारअं अहि-
सिच्चिअ महाराओ वणं गमिस्सदि त्ति [भट्टिनि, एवं मया श्रुतं
भट्टिदारकमभिषिच्य महाराजो वनं गमिष्यतीति] ।

Cheti—My lady, I have heard this that King Dasaratha will go to the forest after coronating Prince Rama.

सीता—जइ एव्वं ण सो अहिसेओदओ सुओदअं णाम
[यद्येवं न तदभिषेकोदकं सुखोदकं नाम] ।

Sita—If this be so, then that is not the coronation water

that will be poured on him but the water to wash his face to wipe off tears, (due to Maharaja's "vanagaman")

Beng.—অবদাতিকা (আগাইয়া আসিয়া) ভট্টিনার জয় হোক । ভট্টিনি, আমি অপরাধ করি নাই । সীতা—কে তোমাকে সে বিষয় জিজ্ঞাসা করিতেছে । অবদাতিকে, তোমার বাঁ হাতে এটা কি ? অবদাতিকা—ভট্টিনি, এটা বঙ্কল । সীতা—বঙ্কল কেন আনিয়াছ ? অবদাতিকা—ভট্টিনি (দেবি), শ্রবণ করুণ—বেষরক্ষী মাননীয়া রেবার নিকট কাজ শেষ হওয়ায় একটি অশোক গাছের পল্লব চাহিয়াছিলাম । সে দেয় নাই । এতে আর অপরাধ হইয়াছে, তাই (হাসাচ্ছলে) এটা আনিয়াছি । সীতা—অন্ময় করিয়াছ । যাও, ফিরাইয়া দাও । অবদাতিকা—দেবী, পরিহাস করিবার জ্ঞানই এটা আনিয়াছি । সীতা—পাগলি, এতেও দোষ ঘটে । যাও, ফিরাইয়া দাও ফিরাইয়া দাও । অবদাতিকা—আপনার যে আজ্ঞা (যাইতে উত্ততা হইল) । সীতা—হলা, আইস । অবদাতিকা—ভট্টিনি (দেবি), এই আসিয়াছি । সীতা—হলা, এটা কি আমার শোভা পাইবে ? অবদাতিকা—দেবি, স্তরূপ সর্ববস্ত্তদ্বারা এই শোভা পায় । আপনি (বঙ্কল) পকুন । সীতা—তবে আন, (গ্রহণ করিয়া ও পরিয়া) হলা, দেখদেখি, এখন এটা কেমন শোভা পাইতেছে । অবদাতিকা—তোমার ত ওটা শোভা পায়ই । বঙ্কলটা যেন স্তবর্ণময় হইয়া গেল । সীতা—হজ্ঞে (চেটি), তুমি ত কিছু বলছো না । চেটী—বলিবার প্রয়োজন নাই । আমার এই রোমোদ্গমই বলিয়া দিবে (পুলক দেখাইল) । সীতা—চেটি, তবে আয়না আনত । চেটী—দেবীর যা আজ্ঞা । (যাইয়া ও ফিরিয়া আসিয়া) ভট্টিনি, এই আদর্শ । সীতা—(চেটীর মুখে তাকাইয়া) আদর্শ থাক । তুমি যেন কিছু বলিতে ইচ্ছা করিতেছ । চেটী—দেবি,

‘আমি এরূপ শুনলাম যে, আৰ্য্যবালাকি কণ্ঠকী বলিতেছে—‘অভিষেক, অভিষেক’। সীতা—তবে রাজ্যে কোনও রাজা অভিষিক্ত হইতেছে। (প্রবেশ করিয়া অপরা) চেষ্টা—দেবি, প্রিয়সংবাদ, প্রিয়সংবাদ। সীতা—কি লক্ষ্য করিয়া এইকথা বলিতেছ? চেষ্টা—রাজপুত্র রামই (শুনিতোছি) রাজ্যে অভিষিক্ত হইতেছেন। সীতা—মহারাজ দশরথের কুশল তো? চেষ্টা—মহারাজই অভিষিক্ত করিতেছেন। সীতা—তবে দেখিতেছি, আমার দুইটা প্রিয়সংবাদ। তোমার কোলটা বিস্তৃত কর দেখি। চেষ্টা—তাই হোক (তাই করিল)। (সীতা আভরণ খুলিয়া দিলেন)। চেষ্টা—দেবি, যেন পটহের শব্দ (শুনিতোছি)। সীতা—তা হবে। চেষ্টা—পটহশব্দ অবশ্যই হইয়াই যেন চূপ করিয়া থামিয়া গেল। সীতা—অভিষেকের কোনও বাধা হইয়া থাকিবে। অথবা রাজকুল নানা ঘটনায় পরিপূর্ণ থাকে। চেষ্টা—দেবি, আমি একথা শুনিয়াছি যে, সুব্রাহ্মণ্য রামকে অভিষিক্ত করিয়া মহারাজ দশরথ বনে যাইবেন। সীতা—তবে দেখিতেছি, এটা অভিষেকবারি নয়, এটা মুখস্থিত অশ্রুবারি প্রক্ষালনের জন্ত উদক বটে (অর্থাৎ এই অভিষেক-বারি দ্বারা রাম, দশরথের বনগমনজন্ত দুঃখবারি প্রক্ষালন করিবেন)।

Tika.—অবদাতিকা ইতি। ‘মন্ডিনী’ দেবী ‘জয়ন্তী’ সর্বোৎকর্ষণ বর্ননাম্ [অন্নিয়র্থ জিহাতুরকর্মকঃ। জয়ামিভব তু সাকর্মক এব প্রযুক্ত্যতি। কিন্তু প্রাথন্যস্য লোটি তুবিমক্তিস্থানে লটঃ তিবিমক্তিঃ, অন্তস্থানে চ অন্তিপ্রয়োগী দৃশ্যতে ইতি কেচিৎ। তথাহি গীতগোবিন্দ—‘জয়ন্তি যমুনাকুলে রহঃকিলয়ঃ’। “জয়তি জয়তি দেবী দেবকীন্দনৌসৌ” ইত্যাদি চ]। “অপরাজ্জা ভবিষ্যতি” ইতি শ্রীমদ্ভগবৎ গীতা স্বত্বা অবদাতিকা কথয়তি—“নামহমপরাজ্জাখলু”। ততঃ সীতা বদতি—ত্বমপরাজ্জিনী বা ন বা ইতি ‘কা ত্বাং পৃচ্ছতি’, কথয় তব ‘বামহস্তে পরিগৃহীতম্’ ইতি বামহস্তপরিগৃহীতম্ (সুপ্.সুপ্.) এতৎ বস্তু ‘কিম্’ স্যাত্ ॥ ততঃ বক্ষ্যলালয়লকারণে বিব্রণীতি অবদাতিকা—‘মম্মাভিঃ নিপথ্যপালিনী’ রংগালয়স্য বিষয়বিশিষ্টা [নিপথ্যশব্দে নাম বিশেষ

लब्धाते] 'अय्यां' माननोया 'रिवा' तदाख्या रमणी 'निहतरंगप्रयोजनमशोक-
हृत्तस्य किञ्चलयम्' पल्लवं 'याचिता आसीत् ; किन्तु तया तत् न दत्तम्' । 'ततः अप-
राधः अर्हति' युजाते, तस्याम् योग्यो भवति 'इति' हेतोः मया 'इदं' वल्कलं गृहीतम् ॥
हे 'उन्मत्तिके' [उन्मत्ता एव उन्मत्तिका । स्वार्थे कन्] । परिहासः निमित्तं
कारणं यस्मिन् कर्मणि तत् यथा तथा आनोतं वल्कलं दोषं जनयति । 'एवम्'
अनेन प्रकारेण 'दोषो वर्धते' । अतः 'गच्छ, निर्यातय' प्रत्यर्पय [निर् + यत् +
णिच् + लोट हि । सम्भ्रमे द्विरुक्तिः] ॥ 'हला'—इत्यवयवम् नाट्ये सख्याह्वाने
वर्त्तते, यथा 'हञ्जे' इत्यवयवम् चैद्याह्वाने प्रयुज्यते ॥ 'किं नु खलु [प्राग्व्याख्यातम्]
अपि एतत् वल्कलं 'मम (सम्बन्धे) तावत् शोभते' [तावत् इति वाक्यालङ्कारे वा
अवधारणे अवयवम्] इति सीताया सन्देहगर्भः प्रश्नः ॥

ततः अवदातिका वदति—हे 'भट्टिनि' देवि 'सुरूपं' सु शोभनं रूपं सौन्दर्यम् इति
सुरूपम् [सुप् सुप् or कर्मधा—] सर्वेण द्रव्येण शोभयितुं शक्यमिति 'सर्वशोभनीयम्'
सौन्दर्यं सर्ववस्थायामिव सर्वद्रव्येणैव शोभते सर्वत्र शोभयति । 'नाम' इति प्राकाश्ये
अवयवम् यद्वाएवं विधस्थले 'नाम' इति अवधारणे अवयवम्, यथा "तव खलु शोभते
नाम" इत्येव । 'भट्टिनी अलङ्करोतु' वल्कलं परिधेहि तथा आत्मानं मण्डयतु ॥ वल्कलं
परिधाय सीता ब्रवीति—हला अवदातिका 'किम् इदानीम्' अधुना मयि वल्कलं 'शोभते'?
इति प्रश्नः ॥ न केवलं वल्कलं तव शोभते एव, अपि तु तव सौवर्णं देहस्पृशात्,
वल्कलमपि 'सौवर्णिकम् इव' सुवर्णसंमिश्रितम् इव 'संलक्ष्य' जातम् ॥ 'हञ्जे' इति
चैद्याह्वाने अवयवम् इति प्रागुक्तम् ॥ 'नास्ति वाचा प्रयोजनम्' ['वाचा' इति करणे
इया] विनैव वचनं ममाभिप्रायं सुवाक्यमेव । कथं सुवाक्यमित्याह—'इमानि प्रह्वि-
तानि' पुलकितानि 'तनूरुङ्गानि' क्षीमानि ममाभिप्रायं 'मन्त्रयन्ते' सूचयन्ति ॥ ततः
चैटीकतृकादर्शप्रदानसमये चैटीमुखमवलोक्य सीता आह—'आदर्शः' सुकुरः
'तिष्ठतु' 'त्वं' किमपि वक्तुं कामा इव' किञ्चित् वक्तुं कामो यस्य तादृश इव लक्ष्यसे
['तु' काममनसोरपि' इति तुमो मकारलोपः] । मन्ये अन्यदेव तव वक्तव्यमस्ति ।
तदेव प्रथमं तावद्दद ॥ तत्तर्थाह 'एव' एतत् 'मया श्रुतं' आर्यवाल्मीकिः कुचक्री
मानमोयः वाल्मीकिनामा कुचको 'भवति' कथयति—अभिषेकः [आवेशे सम्भवे वा

हिरुक्तिः] वर्त्तते इति ॥ सीता आह—मन्य 'राज्ये' 'कोपि भर्ता' राजा भविष्यति, ततः अभिषेकशब्दः कञ्च किना उच्चारितः ॥

ततः 'प्रविश्य अपरा चेटी कथयति'—'भट्टिनि, 'प्रियाख्यानिक' प्रियम् आख्यानम् अस्ति अभिन् इति 'प्रियाख्यानिकम्' प्रियनिवेदनम् अस्ति वा विद्यते इति शेषः ["अत इनिठनौ" इति मत्वर्थोऽयं ठन्प्रत्ययः] । सम्भवेऽवहिरुक्तिः ॥

सीता कथयति—'किं किं' [आविसे हितम्] वस्तु 'प्रतीष्य' उपलक्ष्य 'मन्त्रयसे' एवं कथयसि । कथय किं मे प्रियवचनमिति ।

ततः चेटी वदति—'भर्तृदारकः' भर्तृः स्वामिनो दशरथस्य दारकः पुत्रः युवराजः रामः किल [ऐतिह्ये अव्ययमेतत्] 'अभिषिष्यते' राज्ञि, स्वयं दशरथेनैव अभिषिच्यते । एवं रामस्याभिषेकः, स च जीवति दशरथे एव, तस्यैव आज्ञायां भवति इति हयमपि सीतायाः सुक्वचनम्, अतः सीता आह—'द्वितीयं मे प्रियं श्रुतम्' । ततः आनन्दात् सीता चेटीमाह—'विशालतरमुत्सङ्गं कुरु' क्रीडं विस्तार्य विशालीकुरु, अहं त्वां पारितोषिकं ददामि इति उक्त्वा सा 'आभरणानि अवमुच्य ददाति' । अभिषेकाङ्गभूत-मङ्गलवाद्ये पटहे ध्वनितेसति, तत्शब्दे तत्क्षणात् निवृत्ते च चेटी आह—'एकपदे' तत्क्षणेनैव [अव्ययमेतत्] 'अवघटिततृणीकः' 'अवघटितः' ताडितः अतः शब्दयुक्तः स एव 'तूष्णीकः' निस्तम्भः शब्दहीनश्च 'पटहशब्दः संहतः' जातः । इति तस्याः विस्मयं विलोक्य सीता सन्दिहाना साशङ्का आह—अभिषेकस्य कीदृशं खलु उदघातः' विद्मः भवेत् । इति भाविन्या विपत्तेः सूचना । ततः आह—'राजकुलानि राजशृङ्गानि बहुवृत्तान्तानि' बहुवः वृत्तान्तः घटनाः यत्र तादृशानि (बहुव्रीहिः) घटनाबहुलानि भवन्ति अतः केनापिकारणेन भवितव्यम् येन वादिते एव पटहे पुनः निस्तम्भः आसीत् । ततः चेटी पटहशब्दविरमणे हेतुमाह—मया श्रुतम्—'भर्तृदारक' रामं राज्ञि अभिषिच्य महाराजः 'दशरथः' वनं गमिष्यति' इति । ततः दुःखसंवाद एष इति मत्वा सीता ब्रवीति—'यद्येव' यदि एष भवेत् 'तदा तत्' तीर्था-द्याहृतं मन्त्रपूतं च अभिषेकोदकं न प्रकृतपक्षे 'अभिषेकोदकं' भविष्यति किन्तु तत् 'सुखोदकं' सुखप्रचालनार्थम् उदकमेव भविष्यति । अभिषेकात् परं दशरथो वनं

यास्यति इति मत्वा दुःखितः पितृवत्सलो रामः अभिषेकोदकेनैव दुःखाशु प्रत्यास्य
एतत् अभिषेकोदकमेव सुखप्रचालनाश्रेम् उदकं' करिष्यति इति निष्कर्षार्थः ।

Notes

1. नेपथ्य etc—नेपथ्य is here वेष dress, नेपथ्यं पालयतीति रक्षतीति
नेपथ्य + पालि + णिनि कर्त्तरि साधुकारिणि स्त्रियाम् = नेपथ्यपालिनो the keeper of
dress of the various actors in the theatre-hall or concert-hall
[सङ्गीतशाला] । qual. आर्य्यरेवा । आर्य्या माननीया रेवा इति आर्य्यरेवा ।
कर्मधा । Nom to आसीत् [in याचिता आसीत्] .

2, निवृत्त etc—रञ्ज + घञ् अधिकरणे = रङ्गः theatre. But in घञ्,
the न of the root रञ्ज elides, if that घञ् be in भावे or करणवाच्य
and not in अधिकरणवाच्य as here, the rule is “घञि च भावकरणयोः” ।
Witness राग with भावे घञ् । रङ्गस्य प्रयोजनम्, इ तत् । नि + वृत् + क्त
कर्त्तरि = निवृत्त ceased, निवृत्तं रङ्गप्रयोजनं यस्य, वहु ; qual किशलयम् ।
Here Prof. Paranjape thinks that the acting referred to in
Pratihari's speech is over by this time. But we differ. The
कालसंवादि नाटक should be befitting Rama's coronation, and that
not being begun, how can the play be already over ? निवृत्त etc,
means अशोकवृक्षपल्लव that remained after decoration of theatre-
hall i. e. surplus sprouts of Asoka, and has nothing to do with
actual acting of the play. Now-a-days आसपल्लव are used to de-
corate halls on such august occasions. Women are fond of
नवपल्लव, so perhaps Avadatika wanted some of these from Revā.
But she did not give it to her. So to make fun with Revā,
she took a bark from there.

3. याचिता—याच + क्त कर्मणि स्त्रियाम् । Pred to आर्य्यरेवा । याच is
a द्विकर्मक-दुष्वादि root, so its अप्रधान कर्म [e.g. रेवा] is voiced by the

dietum “दुहादिरप्रधाने” । Thus वयम् रेवां किशलयमेकं याचितवत्यः becomes—अस्माभिः रेवा किशल्यं याचिता । Compare the list of द्विकर्मक roots in—“दुह्याच् पच् दण्डरधिप्रच्छि चिद्रूशसि जिमन्यमुषाम् । कर्मयुक् स्याद-
कथितं स्यात्तथा नौहृत्तुषवहाम्” । The plural here in अस्माभिः shows that Avadatika and all her companions were denied अशोकपल्लव । Others went away, but Avadatika alone made fun with Reva and took away a bark garment from her custody.

4. अर्हति—It here means योग्यो भवति or युजाने । See Tika. धातुनामनेकार्थत्वात् । Nom अपराधः ।

5. एवं दीपो वर्धते—This shows how strictly a follower of truth or rectitude was Sita. She thinks that पाप grows even when snatching is done onjest. So Sita protests this too and addresses her as उन्मत्तिका because she cannot see the fault here.

5. हला—This is a form of address to one's female friend in dramas. “नाट्योक्तौ सखीं प्रत्याह्वानम्” इत्यमरः । Compare—“हला प्रियस्ते भर्ता” in Swapna IV.

6. किं नु खलु—All these अव्यय indicate वितर्कगर्भप्रश्न ।

7. शोभते—शुभं + लट् ते । Nom वल्कलम् here. Sita asks whether वल्कल will suit her or not. This foreshadows her wearing of वल्कल and going to वनगमन ।

8. सर्वशोभनीयं—शोभयितुं योग्यम् इति शुभ + णिच् + अनीय कर्मणि शोभनीयम् fit to decorate all. सवेण शोभनीयम्, सुप्सुपा ; qual. सुहृदम् । For similar ideas, compare “किमिव हि सधराणां मण्डनं नाकृतौनाम्” —Sak. I. “सर्वमलङ्कारो भवति सुहृदाणाम्”—Avimaraka, “सर्वजनमनोमिरामं सीभाग्यं नाम”—Swapna. II. &c. True beauty is itself grace-

ful and adorns all others and as such वल्कल is made golden here.

9. पश्य—Here and in swapnanataka the Prakrit “पेक्य” is reudered as पश्य, but it should be प्रेचख and Prakrit of पश्य or पश्यत् is देक्ख or देक्खदु &c ; comp—” हला पेकख्...सहअरं अदेक्खन्ती आतुरा चकवाइ आरडदि”—Sak. IV.

Construe—किमिदानौ शोभते = किमिदानौ वल्कलं शोभते वा न वा ।

10. सौवर्णिकम्—सुवर्णं gold. तेन संसृष्टम् [एकौभूतम् or संमिश्रम्] इति सुवर्ण + ठक् (by “संसृष्टे”)...सौवर्णिकम् with gold or golden. Pred. to वल्कलम् । Usually the form used is सौवर्ण with अच् by the rule “प्राणिरजतादिभ्योऽज्” or अण् by “जातरूपेभ्यः परिमाणे” in the sense of सुवर्णविकार । Thus Malli in Meghduta writes “कांचनस्य विकारः कांचनी सौवर्णी वासयष्टिः” । But here the form being सौवर्णिक we have recourse to above deriv. Sita’s देह was of golden colour, it made the वल्कल also so, hence her रूप decorated वल्कल even—it was सर्वशोभनीय । In this active sense we can also derive—शोभयतीति यम + णिच् + अनीय. कर्त्तरि बाहुलकात् = शोभनीय decorator. सर्वेषाम् शोभनीयः, इतत् । We say बाहुलकात् (irregularly) because अनीय is enjoined in the कर्म and भाववाच्य only ; the rule for कर्त्तृवाच्य अनीय as here is “क्लृपलुटो बहुलम्” । Comp “लोचन-लोभनीयाः in Bhatti. 11. and “अकृतिलोभनीया” in Rag VI &c. Poets speak of Sita as “हिरण्यो साललतेव जङ्गमा” and “तत्तत्कांचन-वर्णाभा” ; indeed beautiful ladies are so descibed, cp “मंचारिणौ दीपशिखिव” and “रोचनागौरशरीरयष्टिः” in Rag VI &c.

11. प्रहृष्टानि तनुरुहानि — Nom to मन्वयन्ते । प्र + हृष + क्त कर्त्तरि = प्रहृष्टित or प्रहृष्ट horripilated [पुलकित] : in this sense इट् is

optional in निष्ठा after हृष by the rule “हृषेर्लोमसु” । हृष्टः हृषितो वा सैव; is also correct by the varttika “विस्मितप्रतिपातयोश्च” । Thus in Gita XI we have “अदृष्टपूर्वं हृषितोस्मि दृष्टा” । Qual. तनूरुहानि ॥ Both तनू or तनू means body. तन्वास् रोहन्ति इति तनू + रुह + क कर्त्तरि = तनूरुहाः that grow on bodies i. e. hairs. Better avoid the deriv.—रोहन्ति इति रुहाः (इय् पधलक्षणः कः) ; तन्वास् रुहाः इति तनूरुहाः ; for in that case the rule “हलन्तात् सप्तम्याः संज्ञायाम्” should retain अलुक् of ओमी here yielding तन्वरुह—तनूरुह like अश्वीरुह etc being a संज्ञा of hair. In the case of पङ्केरुह, सरनिरुह etc. सप्तमी is sometimes irregularly retained by the rule “तत्पुरुषे कृतिवहुलम्” । But even then the words are derived as suggested above by us. Commentators of Amara all derive such words in the way we have adopted. These being all instances of उपपदतत् । The Cheti says that her horripilated hairs speak of the joy and approval of what Avadatika has said, so she can't see the necessity of saying any thing, nor out of excess of joy has she the power to speak anything.

12. वक्तुकामा—वच + तुमुन् = वक्तुम् means वचनम् । Then वक्तुः (वचने &c) कामः यस्याः सा व्यधिवहु— । Qual. त्वम् । Here म् of वक्तुम् elides in बहु by the dictum “तुङ्काममनसोरपि” । For further details of gram. here see our notes under वक्तुकामः in Sak. Act I (just before sl. 23). Sita as a clever one divines Cheti's motive in speaking out something else, when here giving over to her the आदर्श wanted by her (to see how she looks now by वल्कल) ।

13. कोपि भर्ता राज्ञि भविष्यति—Sita is of placid and noble

mentality. She knows Dasaratha to be a राजा and राम her husband, a prince. Unless something unusual happens no change can take place therein, so she takes the अभिषेक as heard by Cheti to be of some one in some other Kingdom. Comp “यत्र कुत्रापि राज्ञः यः कोपि भर्तृपदेऽभिषिक्तो भविष्यति चेद् भवतु कामम् । का तवात्माकामास्या”—Shastri.

14. प्रियाख्यानिकम्—Nom. to विद्यते etc understood. प्रियस्य आख्यानम् । तत् अस्ति यस्मिन् इति तद्धितः उन्प्रत्ययः । सम्भवे हितम् ।

15. प्रतीत्य—प्रति + इष + ल्यप् । Taking, referring to, accepting &c. Comp—“स्वामी पवङ्गलो राजशासनं प्रतीत्य”—Sak. VI. and “प्रतीष्टा च तस्य भर्तृदारिका—Swapna II. &c.

16. भर्तृदारकः अभिषिच्यते—भर्ता is master, King. दृ + खलु कर्त्तरि=दारकः a son. भर्तुःदारकः refers to the prince Rama. Similarly king's daughters are addressed as भर्तृदारिका in dramas by persons of lower ranks. उक्तकर्म of अभिषिच्यते (अभि + सिच् + लट्ते कर्मणि) ।

17. अपि कुशली तातः—Sita is startled at the utterance of Rama's अभिषेक । She does not understand how can it be possible without Dasaratha's demise. So she asks this. This foreshadows death of Dasaratha very soon due to सुतविप्रयोग । This also shows Sita's love and regard for Dasaratha. She does not like her husband to be king by the death of her father-in-law. She wants all to be living and to lead an ideal life (with अग्र्य and स्वामी living). Comp “प्रियं मे महाराज एव महाराजः । आर्यपुत्र एव आर्यपुत्रः” infra. Her anxiety however is removed when चेटो says “महाराजेन एव अभिषिच्यते”, This is

however a good news to her. Hence she exclaims “यदीव द्वितीयं मे प्रियं श्रुतम्” । This reveals her character in true light. She not only hails Rama’s अभिषेक, but also hails Dasaratha’s कुशल । So she rightly says “द्वितीयं प्रियम् श्रुतम्” here.

N. B.—We propose that द्वितयम् here should be a better reading, for द्वितयम् emphasises both the good news better. द्वौ अवयवौ अस्य gives द्वि + तयप् = द्वितय, or द्वि + अयच् = द्वय । Then the meaning is—I have heard प्रिय having two अवयव or divisions. And this suits us very well. Perhaps this was the poet’s reading here, changed by the scribes. Comp “द्वयपि निक्षेप इवार्पितम् द्वयम्”—Kalidasa. Here मे has either सम्बन्धे षष्ठी being related to प्रियम् ; or मे has षष्ठी in place of तृतीया ; Mr. shastri says “मे इति तृतीयार्थे अव्ययम्” ।

18. विशालतरसुतसङ्गं कुरु—Sita says this to Cheti, so that she out of joy for प्रियवयवण may give sufficient पारितोषिक to the Cheti. Then again here all the texts read सीता—(आभरणान्यवसुच्य ददाति) which should be a stage direction only and be read as —(ततः सीता आभरणान्यवसुच्य ददाति) । Indeed Prof Devadhar here reads (सीता आभरणान्यवसुच्य &c) as a stagedirection अव + सुच + ल्यप् = अवसुच्य putting off, आसुच्य means wearing. Comp “आभरणान्यासुच्य” in Malavikagnimitram. The poet here very skillfully makes Sita freed of all her ornaments and wear barks instead and foreshadows the future event of her वनगमन with Rama in such a dress. This is a step to the development of the plot.

19. एकपदे—An अव्यय meaning forthwith or simultaneously. Comp “निहन्तारौन् एकपदे” &c.

20. अवचटिततूष्णीकः—Qual. पटहशब्दः । अव + चट् + क्त कर्मणि
= अवचटितः struck i. e. sounding. तूष्णीकः means silent and
may be used as an adj. in all the genders. Amara says—
तूष्णीकः तूष्णीशैलः । But तूष्णीम् in a similar sense is an अव्यय । अव-
चट्टितश्चासौ तूष्णीकश्च इति अवचट्टित तूष्णीकः । विशेषणद्वयस्य कर्मधा । पटह-
शब्दः has ceased (निवृत्तः) as soon as struck. How can this be
in an अभिषेकोत्सव । So Cheti is at a loss to understand this.
Then Sita says “कोनु खलु उद्घातः अभिषेकस्य भवेत्” and cleverly
anticipates the incident of obstruction or विघ्न in Rama's
coronation. उद् + हन + घञ = उद्घातः blow, here it means विघ्नः ।
She then however accounts for this sudden stoppage of पटह
शब्द to some unknown cause by “बह्वृत्तान्तानि राजकुलानि” See
Tika also.

N. B.—This is also our poet's experience for he has repeated this phrase infra. also.

22. महाराजः वनं गमिष्यति—By this the incident of वनगमन is
clearly indicated by our poet in this drama.

23. नैतत् अभिषेकोदकम् &c.—construe—यद्येवं तत् (अभिषेकवारि)
न अभिषेकोदकं (किन्तु) तत् नाम (निश्चितमेव) सुखोदकं भविष्यति । See
also Tika Here the construction is tortuous. तत् is to be
made to refer to the प्रसिद्ध उदक required in अभिषेक (see sl. 3
ante). Hence तद् is प्रसिद्धार्थक here. सुखोदकम् = सुखप्रचालकम्
उदकम् = सुखोदकम् by शकपाथिपदितत् । Water to wash the
mouth with. The sense is—If Dasaratha retires just after
Rama's coronation, it will strike Rama to the quick and he
will weep even during अभिषेक । So अभिषेकवारि will serve the

purpose of his सुखप्रचालनवारि । Here also Sita shows that neither she nor Rama wants this happening. See next para and infra and note 17 above.

(ततः प्रविशति रामः) रामः—(आत्मगतम्) हन्त भोः ।

आरब्धे पटहे स्थिते गुरुजने भद्रासने लङ्घिते

स्कन्धोच्चारणनम्रमानवदनप्रच्योतितोये घटे ।

राज्ञाह्वय विसर्जिते मयि जनो धैर्येण मे विस्मितः

खः पुत्रः कुरुते पितुर्यदि वचः कस्तत्र भो विस्मयः ॥५॥

विरम्यतामिदानीं पुत्र इति स्वयं राज्ञा विसर्जितस्यापनीत-
मारोच्छसितमिव मे मनः । दिष्ट्या स एवास्मि रामः महाराज
एव महाराजः । (प्रकाशम्) यावदिदानीं मैथिलीं पश्यामि ।

(Then enters Rama) Rama (within himself)—Ho ! Ho !
when the (auspicious) drum was beav, my superiors were
present there (to watch the coronation) and I mounted up
the royal throne and water was just falling (on me) from the
mouth of the jar that was raised up to the shoulder and then
lowered down, King (Dasaratha) himself dismissed me
(from this), after summoning ; and people were astonished at
my mental equanimity or fortitude ; but ho ! Wherein lies
surprise if one's own son obeys his father's order.) As the
King himself dismissed me (from this coronation) saying
let the coronation ceremony be held in abeyance or stopped,
my mind felt relieved owing to the removal of the burden
of Kingdom. Luckily indeed I am that self-same Rama, and

Dasaratha is the paramount Lord. (Aloud) Now I will meet Maithilee (Sita).

Beng.—(ভারপর রামের প্রবেশ) রাম (আশ্চর্য)—হো, হো, মঙ্গলবাণ্য বাজিতে থাকিলে, (মঙ্গলক্রিয়া দেখিবার জন্ত) গুরুজন উপস্থিত হইলে এবং আমি সিংহাসনে আরুঢ় হইলে ও স্বক্ৰ পৰ্য্যন্ত উত্তোলন করিয়া পরে অবনমিত ঘটমুখ হইতে (অভিষেক) জল পড়িতে থাকিলে, রাজা (দশরথ) নিজেই ডাকিয়া আমাকে (এই অভিষেক হইতে) নির্বৃত্তি করিলেন, লোকজন আমার ধৈর্য্যে অবাক হইল, কিন্তু, নিজপুত্র পিতার বাক্য পালন করিবে এতে বিশ্বাসের কি থাকিতে পারে। রাজা নিজেই ‘হে পুত্র, অভিষেক থাকুক’ এই বলিয়া আমাকে ক্ষান্ত করায় আমার মন যেন রাজ্যভার অপনীত হওয়ায় উজ্জীবিত হইল। ভাগ্যক্রমে আমি সেই রামই বটে এবং মহারাজ দশরথই সার্কভৌম রাজা রহিলেন। (প্রকাশ্যে) তবে এখন মৈথিলীকে দেখি।

Tika.—অন্বয়:—পটহে আরব্ধ, গুরুজনে স্থিত, ভদ্রাসনে লঙ্ঘিত (তথা) ঘটে ক্লেম্বীস্বরণন্যমানবদন-প্রতীতিতীয় (সতি), রাজা আহুয় ময়ি বিসর্জিত (সতি), জন: স্তে ধৈর্য্যেণ বিস্মিত: । (কিন্তু) ভী:, স্ব: পুত্র: যদি পিতৃ: বচ: কুরুতে তব ক: বিস্ময়: (অসি) । ব্যাখ্যা—‘পটহে’ সঙ্কলত্ব্যে ‘আরব্ধ’ আহুতৈ সতি, ‘অভিষেকদর্শনার্থ’ ‘গুরুজনে স্থিত’ সমুপস্থিতৈ সতি ‘ভদ্রাসনে’ রাজাসনে ‘বিদ্যাসনে’ ইত্যর্থ: ‘লঙ্ঘিত’ ময়ি আহুতৈ সতি, তথা ‘ঘটে’ ‘অভিষেকার্থ’ সঙ্কলঘটে ‘ক্লেম্বী’ উচ্চারণম্ ‘ভস্মোল’ তৈন হেতুনা ‘ন্যমান’ বদন’ ঘটস্য যন্মুখ’ তস্মাত্ প্রতীতিতি ইতি ক্লেম্বীস্বরণন্যমানবদনপ্রতীতি [কৰ্ম্মরি সাধুকারিণি ণিনি:] তীয়’ যস্য, তাডশ’ সতি, ‘রাজা আহুয়’ আকার্য্য ‘ময়ি বিসর্জিত’ ভদ্রাসনাত্ অবতীর্থগচ্ছ ইত্যাক্তম্ সতি ‘মে’ মম ‘ধৈর্য্যেণ জন: বিস্মিত:’ । কিন্তু ভী:, ‘অহমব বিস্ময়কারণ’ ন পশ্যামি ‘যদি স্ব: পুত্র: পিতৃ: বচ:’ আশ্চা ‘করোতি’ পালয়তি ‘তব’ বিষয়ে ‘ক: বিস্ময়:’ ন কৌপি বিস্ময়: বৰ্ণনৈ । শাদু’লবিক্রীড়িত’ বচনম্ । অর্থান্तरন্যাসীলঙ্কার: ॥ ‘হে পুত্র’

अभिषेकः विरम्यताम् स्थीयताम् । स तु वारान्तरे भविष्यति नाधुना इति 'स्वयं' राज्ञा दशरथेन 'विसर्जितस्य राजासनात् अवतारितस्य 'मे मनः' तावत् 'अपनीतः भारः यस्य तादृशं च उच्छ्वसितम्' उज्जीवितम् 'इव' च जातम् । 'दिष्ट्या [आनन्दे अव्यय-मेतत् ; यद्वा-दिष्टिरिति शब्दः आनन्दे वर्त्तते ततः तृतीयैकवचने दिष्ट्या इति । हैतौ श्या । 'स एवास्मि रामः, महाराज एव महाराजः' नाहं महाराजशब्देन भूषितं किन्तु केवलं पूर्ववत् राम एवास्मि, महाराज दशरथ एव महाराजशब्दभाक् वर्त्तते । महतः कर्त्तव्यभारात् विसर्जितः इति रामस्य आनन्दः । ततः राम आह—'इदानीं मेधिलीं मे पद्मीं सीतां पश्यामि' [यावद् योगे भविष्यति लट्] ।

Notes

1. Remark—The stage-direction seems faulty here in all the printed texts ; "आत्मगतम्" before "हन्त सोः and "प्रकाशम्" before "यावदिदानीं मेधिलीं पश्यामि" is necessary. For the speech of Rama here is apparently to himself at this incident of sudden stoppage of coronation. And his later motion with wordings however is made heard to all other actors when he advances towards Sita saying "यावदिदानीम्" &c. Hence we have suggested the above emendations. Comp "यौगन्धरायणः—(आत्मगतम्) हन्त भोः अर्धमवसित भारस्य...कुतः &c" in Swapna—I. sl. 11. स्वगतम् or आत्मगतम् is that which is supposed not to be within the hearing of the other actors on the stage at the time, though uttered loud enough for the audience. Compare "अथाव्यं यदहं तदिह स्वगतं मतम्" । And opposite of this is प्रकाशम् i. e. which is made within the hearing of all other actors on the stage.

2. हन्त, भोः—Two अव्ययस indicating आनन्द as said before.

3. पटङ्गे, गुरुजने, भद्रासने, घटे—All भावे ७मी by the rule "यस्य च भावेन भावलक्षणम्" । For भद्रासन see note sl. 3. भद्रासनेलङ्कृते is also a good reading here.

4. स्तब्धोच्चारण &c—उद + चर + णिच् + लुट् भावे = उच्चारणम् lifting up (उत्तीर्णन) । नम + कर्मणि शानच् = नम्यमान that which is lowered down. स्तब्धोच्चारणम्, सुप् सुपा । तेन (हेतुना) नम्यमानम्, सुप् सुपा— or इतत्, if हेतु इतीया is at all intended to from इया तत् । वदन is here mouth of घट (jar). स्तब्धोच्चारणनम्यमानं वदनं, कर्मधा । तस्मात् प्रच्योतति इति स्तब्धोच्चारणनम्यमानवदन + प्र + चुात् + णिनि कर्त्तरि साधुकारिणि (ताच्छील्ये वा) = स्तब्धोच्चारणनम्यमानवदनप्रच्योति just falling from the mouth of jar which is raised up to the shoulder and then lowered down. तादृशं तोयं यस्मिन्, वह् ; तस्मिन् । qual. घटे ।

5. आह्वय—आ + ह्व + ल्यप् । Having called me.

6. विसर्जिते—वि + सृज + णिच् + क्त कर्मणि । having dismissed or sent away, Pred. to सधि ।

7. धैर्येण—हेतौ or करणे इया । This shows Rama's निर्विकारता in obeying his father even at this moment. And he as a high personage, thinks this to be very natural but this finds room for astonishment on the part of people in this matter. The भीः in the last line is only to fill up the line. Pt. shastri says “भी इति सामान्यामन्त्रणे “but we have one at the beginning here.

8. विरम्यताम्—वि + रम + लोट् ताम भावे । Its अनुक्तकर्त्ता is अभिषेकेन । The reading विरम्यताम् here does not commend itself, for we say विराम of अभिषेक and not its विश्राम ।

9. विसर्जितस्य—qual. ने । Its अनुक्तकर्त्ता is राज्ञा ।

10. अपनोत &c—अपनोतः भारः यस्य, वह् । उद + षस + क्त = उच्छ्रुसित enlivened. अपनोतभारश्च, उच्छ्रुसितं, च कर्मधा ; qual. मनः । Being relieved of the heavy भार of carrying on राज्ञा, his मनस् felt composed. But this should not be a cause of joy to a dutiful personage

like Rama (cp “दिष्टा स एवास्मि रामः &c). The poet here unawares lowers Rama’s कर्तव्यपरायणता on the one side. But on the other side this is natural for a son when father is still living. And Rama was still joyous for he did not know the actual cause of अभिषेकविराम, nor did he still then know of his वनगमन ; compare—“सम्भ्रान्तया किमपि मन्यरया च कर्णे राज्ञः शनैरभिहितं च नास्मि राजा” —sl. 7 infra. Thus Pt. Shastri says here under स एवास्मिरामः etc.—“भरताभिषेकमजानत इत्यमुक्तिः ।

11. Remark.—But as to Rama, Sita was a loving friend, a counsellor (सखि, सचिव &c), it was now fit for Rama to meet Sita, so he says “यावत् मैथिलीं पश्यामि” See also Tika. मिथिलानां निवासो जनपदः—मिथिलाः । तेषां or मिथिलायाः (मिथिलानगर्याः) राजा मिथिला + अञ् = मैथिलः a name of Janaka. मैथिलस्य कन्या इति मैथिल + डौष् = मैथिलौ a name of Sita. डौष् comes by the rule “पुंयोगादास्त्रायाम्” । Compare “केकयस्य दुहिता केकयी”—Padamanjari, and also see our Notes under केकयीतः is Bh I. sl. 14.

अवदातिका—भट्टिणि, भट्टिदारओ खु आअच्छुइ । णावणोदं वल्कलं [भट्टिनि, भट्टिदारकः खल्वागच्छति । नापनीतं वल्कलम्] ।

Avadatika—My lady. Prince Rama comes indeed. (And) your bark is not removed.

रामः—मैथिलि, किमास्यते ?

Rama—Maithili, what for are you sitting here ? (or—Ho do you do) ?

सीता—हं अग्रउत्तो । (उत्थाय) जेदु अग्रउत्तो [हम्
आर्य्यपुत्रः । (उत्थाय) जयतु आर्य्यपुत्रः]

Sita—Ho, My noble husband. (Rising) Let my husband prosper.

रामः—मैथिलि, आस्यताम । (उपविशति ?)

Rama—Maithili, Sit down. (? Sits down).

सीता—जं अग्रउत्तो आणवेदि [यदार्य्यपुत्रः आज्ञापयति]
(उपविशति) ।

Sita—As my noble husband commands (sits down).

अवदातिका—मट्टिणि, सो एव भट्टिदारअस्स बेसो । अलि
अंविअ एदं भवे [भट्टिनि, स एव भट्टिदारकस्य वेषः । अलौक-
मिवैतद् भवेत्] ।

Ava—My lady, the same indeed is prince Rama's dress.
Then this (word of अभिषेक) must be false.

सीता—तादिसो जणो अलिअंण मन्वेदि । अहवा वहु-
उत्तान्ताणि राअउलाणि णाम [ताट्ठो जनोऽलोकं न मन्व-
यते । अथवा वहुउत्तान्तानि राजकुलानि नाम] ।

Sita—Such person (of high rank) cannot utter falsehood ;
or, royal places are full of incidents.

रामः—मैथिलि, किमिदं कथ्यते ।

Rama—Maithili, what is being said by you.

सीता—ण खु किञ्चि । इअं दारिआ भणादि—अहिसेओ
अहिसेओ त्ति [न खल किञ्चित् इयं दारिका भणति, अभिषेक
अभिषेक इति]

Sita—Nothing momentous. This girl (Cheti) says—
coronation, coronation.

रामः—अगवच्छामि ते कीतूहलम् । अस्तप्रभिवेकः । श्रूयताम्
—अद्यास्मि महाराजेन उपाध्यायामात्यप्रकृतिजनसमक्षम् एक-
प्रकारसंक्षिप्तं कोशलराज्यं कृत्वा वाल्याभ्यस्तमङ्गमारोप्य मातृ-
गोत्रं स्निग्धमाभाष्य, पुत्र राम, प्रतिगृह्यताम् राजग्रम् इत्युक्तः ।

Rama—I understand your curiosity. There was corona-
tion. Be it heard—Great King Dasaratha to-day, even be-
fore the priests the ministers and the subjects and when thus
almost the entire Kosala Kingdom congregated there on one
purpose, placed me as usual (from my boyhood), on his lap
and affectionately addressed me in the name of my mother's
family and said "Ho darling Rama, take this Kingdom".

सीता—तदानीं अय्यउत्ते ण किं भणितं [तदानीमार्यपुत्रे ण
किं भणितम्] ।

Sita—What did noble husband say then ?

रामः—मैथिलि, त्वं तावत् किं तर्कयसि ।

Rama—Maithili, what do you guess in this matter ?

सीता—तस्मैमि अय्यउत्ते ण अभणिअ किञ्चि दिग्घं
निस्ससिअ महाराअस्य पादमूलेसु पडिअं ति [तर्कयामि आर्य-
पुत्रे ण अभणित्वा किञ्चित् दोर्घं निःश्वस्य महाराजस्य पादमूलयोः
पतितमिति] ।

Sita—I guess that my noble husband did not say any-
thing but sighed long and fell down at the feet of the King
(Dasaratha).

রামঃ—সুচু তর্কিতম্ । অল্পং তুস্মিন্মীলানি হৃদ্বানি
সৃজয়ন্তে । তত্র হি পাদয়োঃস্মি পতিতঃ ।

সমং বাঘ্যেণ পততা তস্যোপরি মমাপ্যধঃ ।

পিতৃমে ক্লেদিতৌ পাদৌ মমাপি ক্লেদিতাশ্চিরঃ ॥৬॥

Rama - you have guessed aright. Very few are met with, pairs of equal dispositions (or characters). Then (at that time) I indeed fell down at his (father's feet)—And by tears falling simultaneously on my head (from my father's eyes) and on his feet (from my eyes), were rendered wet my father's feet as well as my head.

Beng.—অবদাতিকা—ভট্টিনি, ভর্তৃদারক (রাম) আসিতেছেন । কিন্তু আপনার বঙ্কল ত সরান হইল না । রাম—মৈথিলি (সীতে), বসিয়া কেন ? (or—কেমন আছ) । সীতা—আর্য্যপুত্র যে । (উঠিয়া) আর্য্যপুত্রের জয় হোক । রাম—মৈথিলি, উপবেশন কর । সীতা—আর্য্যপুত্রের যে আজ্ঞা । (উপবেশন করিল) । অবদাতিকা—ভট্টিনি, ভর্তৃদারকের পূর্বের বেঘাই ত দেখিতেছি । তবে কি তাহা (পূর্বশ্রুত অভিষেক) মিথ্যা ? সীতা—তেমন জন মিথ্যা বলে না । অথবা রাজকুল ঘটনাসঙ্কুল । রাম—মৈথিলি, কি কথা বলিতেছ ! সীতা—তেমন কিছু নয়, এই বালিকা (চেটী) বলিতেছে, অভিষেক অভিষেক । রাম—তোমার কৌতূহল বুঝিয়াছি । অভিষেক ছিল বটে । শোন তবে—মহারাজ দশরথ, উপাধ্যায় অমাত্য ও প্রকৃতিবর্ণের সমক্ষে অর্থাৎ, সেখানে কোশল রাজ্যস্থজনকে এক কারণে সমবেত করিয়া, বাল্য হইতে অভ্যস্ত তদীয় অঙ্কে আমাকে আরোপিত করিয়া মাতৃকুলের নামে আমাকে সন্মোদন করিয়া, ‘বৎস রাম, রাজ্যভার লও’ এই কথা

বলিলেন। সীতা—তখন আর্য্যপুত্র কি বলিলেন? রাম—সীতে, তুমি কি ননে কর? সীতা—মনে হয়, আর্য্যপুত্র কিছু না বলিয়া, দীর্ঘনিশ্বাস ত্যাগ করিয়া মহারাজের পাদমূলে পতিত হইলেন। রাম—ঠিক বলিয়াছ, আমাদের মত একপ্রকারশীলযুক্ত দম্পতী কমই সৃষ্ট হয় দেখিতেছি। তৎকালে আমি পায়েই পড়িলাম—এবং যুগপৎ আমার মস্তকে প্রবর্ত-মান (পিতার অশ্রু) এবং পিতার পায়ে পতিত (আমার অশ্রু) বাষ্প-বারি, পিতার পাদদ্বয় এবং আমার মস্তক সিক্ত করিল (অর্থাৎ পিতার পতিত অশ্রু, পিতৃপাদ পতিত আমার মস্তককে, এবং আমার অশ্রু তদীয় পাদদ্বয়কে সিক্ত করিল)।

Tika.—ভট্টিন ইত্যাদি—ভট্টদ্বারক' রামম্ আগত' দৃষ্টা অবদাতিকা কথয়তি—ভট্টিন তথ 'বল্কল' তাবত্' আগতেপি স্বামিন 'নাপনীত' বচ'নে অতীতদৃষ্ট্যন্ত বল্কলম্ পরিহৃতম্ অন্যেণ বিশেষত: স্বামিনা ন দ্রষ্টব্যম্। তত: সীতা সম্ভ্রামত্ আহ—“হম্ আৰ্য্যপুত:” ॥ আগত ভট্ট'রি সীতা উত্থায় জয়শব্দম্ উচ্চারিতবতী, তত: রামাদর্শেণ উপবিষ্টায়াং তস্যামবদাতিকা কথয়তি—‘ভট্টদ্বারকস্য’ রামস্য ‘স এব’ পূর্বোক্তযুবরাজোচিত এব বৈধ: ন তু অভিক্ষিকালং রাজোচিতবৈধো দৃশ্যতে। তত্ ‘এতত্’ পূর্বস্থিতম্ অভিক্ষিকবচনং ‘অলৌক’ মিথ্যা ভবেত্ [সম্ভাবনায়াং লিঙ]।

তত: সীতা কথয়তি—‘তাৎক্ষণ্য জন:’ আৰ্য্য'বালাকিরূপ: কস্ম'কিজন: ‘অলৌক’ ন মন্বয়তে’ ন প্রযুক্তি। অথবা অভিক্ষিকোচিতবৈধাদর্শনে কারণান্तर' বচ'তে—‘যত: রাজকুলানি বহুহীনানি এব' ভবন্তি। অতান্तरে রাম আহ—মৈথিলি, ‘কিমিদ' ত্বয়া কথ্যতে’। ‘দ্বারকা’ খিটো বদতি—অভিক্ষিক ইতি [সম্ভ্রমি দিহক্টি:]। রাম: পুনরাহ—‘তে কীতৃহলম্ অবগচ্ছামি’ জানামি অস্মি অভিক্ষিক:’ অভিক্ষিক আসীত্ এব [“বচ'মানসামৌখ্যে বচ'মানবহা” ইতি অতীতে লটপ্রয়োগ:]। ‘শূর্য্যতাম্’ আকর্ষণ্যতাং ত্বয়া—‘অদ্য মহারাজিন দশরথেণ উপভাষ্যামাত্মপ্রকৃতি-জনসমচ্চমিব’ রাজ্যস্থসর্বজনসমচ্চমিব অত: ‘কৌশলরাজ্য’ তব ‘একপ্রকারেণ একপ্রয়োগেনে স'চ্চিত্তে সম্মীলিত' ‘কৃত্বা’ বিধায়, তব কৌশলরাজ্যস্য সর্বজনসমা-

गमात् । 'वाल्याभ्यस्तम् अहम् आरौप्य' मम वाल्यात् प्रभृति परिचिते तदङ्गे स्थापयित्वा स्नेहातिशयादेव 'मातृगोत्रं स्निग्धं' सवात्सल्यम् 'आभाष्य' स्नेहात् कौशल्यादिशब्दमुखेन मां सम्बोधय — 'पुत्र राम राज्यं प्रतिगृह्यताम्' त्वया इति अहम् 'उक्तः अस्मि' आदिष्टोऽस्मि ॥ स्नेहातिशयात् 'किञ्चित् अभयित्वा' आर्यपुत्रेण रामेण 'दीर्घं' निःस्वस्य महाराजस्य दशरथस्य पादमूलयोः पतितम् — इति कथितायां सीताया रामः कथयति — 'सुष्ठु तर्कितम्' त्वया । यतः त्वं मम तुल्यशीला अतएव त्वमेव वक्तुं शक्नोसि । एतदिभिर्मेत्य राम आह — 'तुल्यशीलानि' तुलास्वभावानि 'हन्तानि' स्त्री-पुंसनिधनानि 'अल्पं सृज्यन्ते' प्रजापतिना विधोयन्ते वा संयोज्यन्ते । 'तव' तस्मिन् हि काले अहं 'पादयोः पतितः अस्मि' भवामि एव ॥

समसित्यादि—अन्वयः । समं (युगपत्) मम (शिरसः) उपरि पतता तस्यापि अधः पतता वार्येण, मम शिरः क्लेदितम् अपि मे पितुः पादौ क्लेदितौ ।

व्याख्या—'समं' युगपदेव [युगपत् अथ अत्र अव्ययमेतत्] 'मम' शिरसः 'उपरि' देशे 'पतता' प्रवर्त्तमानेन 'तस्य' पितुरपि 'अधः' अधोदेशे पाददेशे इत्यर्थः 'पतता' प्रवर्त्तमानेन 'वार्येण' अश्रुवारिणा 'मम शिरः क्लेदित' आर्द्रीकृतम् 'अपि मे पितुः पादौ क्लेदितौ' आर्द्रीकृतौ । अत्र मयि पितृपादमूले पतिते स्नेहजन्यं मदश्च पितुः पादौ सिक्तवत् पितृस्य च मम शिरः सिक्तवत्—इति सामर्थ्यात् यथामर्थ्यम् अन्वयो ज्ञेयः । श्लोके प्रक्रमभङ्गदोषः । [अनुष्टुप् छन्दः] ॥

Notes

1. Remark—Rama asks "नैथिलि, किमास्यते" then Sita shows सम्भ्रम by "हम् आर्यपुत्रः" and then utters victory or जयशब्द on Rama. But here before "जयतु आर्यपुत्र" in Sita's speech we must have "उत्थाय" । Otherwise the stage direction becomes faulty. For later on we have "सीता—यदार्थपुत्र आज्ञापयति (उपविशति)" ; unless she first rises thus, उपविशति has no meaning ; for Ramas sees her seated when he says "किमास्यते" । Further to utter जयशब्द to her husband, decorum wants her to rise up

and she as an ideal heroine should not be lacking in this. So we put the stage—direction “उत्थाय” here.

N. B.—Similarly first “उपविशति” after Rama’s speech “नैथिलि आस्यताम्” is meaningless and should be omitted, though seen in all the printed editions.

2. हम्—An अव्यय indicating सम्बन्ध on the part of the नायिका i. e. सीता here. Comp “पद्मावती—हम् अयाउत्ती” &c. in Swapna nataka and Act V infra.

3. तादृशो जनः अलीकं न मन्त्रयते—Sita being सत्यवादिनी judges all others of high rank as like herself and can’t believe that a chamberlain like noble Balaki can tell a lie. But she accounts for Rama’s previous dress even now when coronation was announced, as due to some other cause, for she (Sita) Knows very well that राजकुल is full of incidents— (see ante).

4. Construe — अयं महाराजंन ‘पुत्रं रामं रंजं प्रतिगृह्यताम्’ इति अहम् उक्तः अस्मि । Or—इति अस्मि (अहम्) उक्तः ॥ अस्मि is either a तिङन्त प्रतिपदक अव्यय meaning अहम्, or it is लट् सि of the root अस् ।

5. उपाध्याय etc — उपेत्य अस्मात् अधीयते इति उप + अधि + इ + घञ् अपादानं = उपाध्याय preceptor (here including priest). अमात्य minister. प्रकृतिजन subjects. समोपत्वमन्त्राः इति सम् + अन्ति + टच्च् समासान् in अव्ययीभाव = समक्षम् before. Here the समासान् in अव्ययीभाव comes by the varttika “प्रतिपरः समनुभाञ्चूः under the rule “अव्ययीभावे शरत् प्रसृतिभ्यः” । प्रकृति = प्रकृतिसमूह or प्रजावर्गः । उपाध्यायश्च अमात्याश्च प्रकृतिजनाश्च इति एतत्तद्वन् । तेषां समक्षम्, इतत् । Adv. qual. कृत्वा । As almost all the main personages of कोशलराज्य (of which अयोध्या is the capital) gathered there, so it is said “कोशलराज्यम् एकप्रकारसंचिह्नं कृत्वा” ।

6. एकप्रकारसंक्षिप्तम्—Pred. to कौशलराजम् । एकः प्रकारः (प्रयोजनं) कर्मधा । तेन संक्षिप्तम् (संमेलितं), इत्तम् । Here संक्षिप्तम् is “made gathered” i. e. सम्मेलितम् ।

7. बाल्याभ्यस्तम्—qual. अभ्यस्तम् । बाल्यात् अभ्यस्तम्, सुप. सुपा । Which was habituated to Rama from his boyhood up to the attainment of यौवन perhaps.

8. आरौप्य—आ + रुह + णिच्, लाप् । आरौप्य is an alternative form in णिच् by the rule “रुहः षोऽन्यतरस्याम्” ।

9. मातृगोवत्—मातृः गोवत् (वशः), इत्तम् । तम् । Obj of आभाष्य (आ + भाष + लाप्) । Preferably out of affection for Rama and कौशल्या, Dasaratha addressed him by some word as कौशल्या-नन्दन &c. See next.

10. क्षिप्रम्—क्षिप्र + क्त । Adverb. qual, आभाष्य ॥ आर्यपुत्रेण किं भणितम्—Sita puts this question to Rama to know whether he gladly and without any hesitation accepted Dasaratha's proposal of राजाभारग्रहणम् ।

11. निःश्वास—निर् or निस् + श्वास + लाप् । Sighing. निःश्वास is also correct from “नि” ; then it means all kinds of respiration inhaled or given off i. e. नासागतवायु । However both are taken as नासानिर्गत वायु । निःश्वास is better for निर् suggests this. Sita rightly recognises that the स्नेहाभिवाक्ति on the part of महाराज दशरथ cannot but overcome Rama with emotion. Thus he was so moved with affection that he could not speak anything, and sighed on for this heavy new task, but still he fell flat on his father's feet, due to implicit obedience and affectionate acceptance of his order e. g. राजा प्रतिगृह्यतां त्वया । Com-

pare “जोहायामसि मे पत्नीं सहस्रं सहस्रं मृतः । उत्पन्नस्तं गुणजोष्टो मम रामात्मजः प्रियः” (quoted by Prof. Kale). In other words in spite of reluctance to take राजाभार, Rama out of affection had no other alternative but to accept his father's order.

12. अल्पम्—here adverb qual सृजन्ति ।

13. सृजन्ति—सृज + लट् अन्ति कर्मणि ; Agrees with उक्तकर्म—इहानि । Here सृज दिवादि meaning सम्बन्धे may be taken ; or better सृज तदादि meaning सृजन (creation) should be taken for ; दिवादि सृज is usually अकर्मक ; such इह of equal dispositions are rarely created or united by god.

14. तन्माशौत्वानि—शौल disposition, mentality, habit &c. see also Kulluka under Manu II. 2 under स्मृतिशौले । तन्मा शौलं येषाम्, बहु । qual. इहानि । इह is got by निपातन in the rule “इहं रहस्यं मर्यादावचनं वातक्रमणं यज्ञपातप्रयोगाभिव्यक्तिषु” the form इह may be allowed in the sense of रहस्य etc. द्वि is doubled giving द्विद्वि, then the first द्वि becomes हम् and the second द्वि, the whole being, in the neuter. The sense of pair is got by योगविभाग of इहम् in the rule.

15. तत—तद् + द्वि (७मी) तल् स्वार्थे =तत i. e, at that time (तस्मिन् अवसरे) ।

16. समम्—An अवयव meaning युगपत् ।

17. क्लेदितौ—क्लेद (आर्द्राभाव) + णिच् + क्त कर्मणि । Construe—पतता वाय्वेण पितुः पादौ क्लेदितौ, and “मम शिरस उपरि पतता वाय्वेण (i. e. पितुःवाय्वेण) समापि शिरः क्लेदितम् । See also Tika here. Though Rama was rather unwilling to accept such a great burden of राजाभार at this stage, still out of affection and obedience he

threw himself on his father's feet and began to weep. This made his father also weep. Thus took place wetting of Dasaratha's feet by Rama's tears and wetting of Rama's head by Dasaratha's tears.

18. किमास्यते—This may be the form of asking welfare in Bhasa's dramas, (as, How do you do); or it may be taken in its literal way.

सीता—तदो तदो [ततस्ततः] ।

Sita.—Then, what then ?

रामः—ततोऽप्रतिगृह्यमाणेष्वनुनयेषु आसन्नजरादौषैः स्वैः प्राणैरस्मि शापितः ।

Rama—Then I not (readily) accepting his entreaties (to accept राजाभार), I was entreated (or chid) in the name of his own life

सीता—तदो तदो [ततस्ततः] ।

Sita—Then, what then ?

रामः—ततस्तदानीम्—

शत्रुं प्रलक्ष्मणगृहीतघटेऽभिषेके

कृत्वे स्वयं नृपतिना रुदता गृहीते ।

सम्भ्रान्तया किमपि मत्परया च कर्णे

राज्ञः शनैरभिहितं च न चास्मि राजा ॥ ७ ॥

Rama—Then at that time of coronation wherein Satrugna and Lakshmana held the jar (full of holy waters), and the sobbing King Dasaratha himself was holding the royal um-

brella, Mantbara whispered lowly something in his ears with great concern, and I did not become a King

Beng.—সীতা—তারপর, তারপর । রাম—তখন আমি মহারাজের (রাজ্যভার গ্রহণরূপ) অনুনয় স্বীকার না করিলে, তিনি জরাদ্বল স্বশরীরদ্বারা আমায় ভৎসনা করিলেন (or—অনুরোধ করিলেন) [অর্থাৎ আমি রাজ্যভার না লইলে প্রাণত্যাগ করিবেন বলিলেন] । সীতা—তারপর, তারপর । রাম—তারপর তখন সেই অভিষেক শক্রয় ও লক্ষণ জলপূর্ণ মঙ্গলঘট ধরিলেন, রাজা স্বয়ং রাজছত্র ধরিলেন, এমন সময় মহারা সঙ্কলিতাবে আসিয়া কাণে কাণে ধীরভাবে (আস্তে আস্তে) কি বলিল এবং আমি রাজা হইলাম না ।

Tika.—সীতা ইत्याদি সূগমম্ । রামঃ কথয়তি—‘ততঃ’ তদনন্তর ময়ি পিতৃ-
পাদপতিনে বাধ্যযুক্তি চ মতি পিতা মে অনিন্দিতা নিযিতা মাং রাজ্যযহণায় অনুরূপান্
তদনন্তরম্ ‘অনুনয়েষু’ পিতৃকৃতেষু অনুরোধে—‘অপ্রতিগৃহ্যমাণেষু’ ময়া অনমুপেতেষু
সতসু ‘আমন্ত্রজরাদৌঃ’ প্রাশ্রজরাদৌঃ ‘স্বশরীরৈঃ’ শাপিতঃ অস্মি’ উপলব্ধঃ (অনুরূহঃ
বা) অস্মি । যদি ত্ব রাজ্যভারং ন স্বীকরোপি তদাহং প্রণান্ জল্যাম্ ইত্যাহ মে
পিতা ॥ ততসদানীমিত্যাदि—অন্বয়ঃ । অভিষেক শব্দ, পল্লভাশ্রয়গ্ৰহণাতঘটং সতি,
কটনা নৃপতিনা (দশরথেন) স্বয়ং কৃতং গৃহীতে (চ মতি), সম্ভ্রান্তয়া (সম্ভ্রমং
ত্বরিতমাগতয়া) স্মরিতয়া (কেকযৌপরিচারিকয়া) রাজঃ কর্ণেঃ শব্দৈঃ কিমপি অভিহিতং
চ অহং রাজা নাস্মি (ন ভবানি) । ব্যাখ্যা সূগমা ॥ বসন্ততিলকং ব্রহ্মম্ ।
তল্লক্ষণং যথা “জ্যৈঃ বসন্ততিলকং তমজাজগৌ গঃ” ॥

Notes

1. ততঃ ততঃ—সম্ভ্রমং হি কৃতিঃ ।

2. অপ্রতিগৃহ্যমাণেষু—প্রতি + যহ + শানচ কর্মণি = প্রতিগৃহ্যমাণ being
accepted. তেষু। Qual. অনুনয়েষু (which has ভাবি ৩মী) । Rama
was unwilling to accept রাজ্যভার at such a stage, this দশরথ

understood from his attitude of sighing and falling flat on his feet, so now he again entreated him to gladly accept राजाभार ।

3. आसन्न &c. - आ + सद + क्त कर्त्तरि = आसन्न near by, i, e, arrived. करायाः दोषः इति जरादोषः, इतत् । आसन्नः जरादोषः यस्या, बहु । Qual. प्राणैः (which has करणे र्या) । Note that the base जरा becomes जरस् optionally when अजादि विभक्ति प्रत्यय follows (e. s. औ, जस, अम्, आ &c).

4. शापितः—शप + णिच् + क्त कर्मणि । स्वाये णिच् as in 'रामो राजाम-कारयत्' etc. seems better here ; for in the sense of either chiding or entreating शप should be transitive ; also comp "वयस्यभावेन शापितोसि यदि सत्यं न भणसि"—Swapna, and "प्राणैः शापितः 'स्वात् यदि सत्यं न ब्रूयात्"—Balacharita. Dasaratha either entreated him or chid him with this that if Rama did not heed his request, he will give up his प्राण ।

5. शवृष &c - शच् + हन्ति इति शच् + हन + क्त कर्त्तरि = शवृषः, उपपद-तत् by the varttika "कप्रकरणे मूलविभुजादिभ्यः उपसंख्यानम्"—words like मूलविभुज are derived with क । शच् is of this class. This is after हरदत्त, भट्टोजि etc. Madhava has शच् + हन + टक् कर्त्तरि बाहुल-कात् । He says बाहुलकात् (irregularly) because the rule "अम-नुयकत्के च" requires the कर्त्ता of हननक्रिया to be other than human (अमनुय) to admit टक् । Mallinatha cites a third view, viz, च in the rule is suggestive. It means also. But when meaning 'also when the कर्त्ता is अमनुय' it is implied that the affix is available sometimes with a मनुय as कर्त्ता । Hence शच् is allowable. The two deriv. give diff. fem. forms—suppo-
sing शच् to be an ordinary attributive and not a संज्ञा, we get

शत्रुघ्नो स्त्री with क but शत्रुघ्नी स्त्री with टक् । शत्रुघ्नश्च लक्ष्मणश्च, इन्द्र । ताभ्यां गृहीतः, इतत् । तादृशः घटः (तीर्थजलपूर्णः सङ्कलघटः) यस्मिन्, बहु । equal अभिवेके (which has भावे ७मी) । Acc. to Ramayana Bharata along with Satrughna was in मातुलकुल । But here for dramatic purpose to increase Bharata's pathos the poet makes all the brothers present at अयोध्या except Bharata. Prof. Paranjape thinks that Bhasa seems to refer to Satrughna's return along with Bharata in किं शत्रुघ्नी मामभियातः in Act III. But Mr. Kale and Pt. Shastri differ from this view rightly. For there, this is asked to भट्ट come from अयोध्या, and evidently Bharata asked whether शत्रुघ्न is come from अयोध्या or not ? Bharata's use of आतरः in III. sl. 3 also support this, as said by Mr. Kale. Both Satrughna and Lakshmana, as Rama's well-wishers and brothers held the सङ्कलघट over him. And the कृद्वas गृहीत by नृपति दशरथ himself.

6. किमपि अभिहितम्—किमपि implies something indescribable and unknown to Rama. Rama knows this much only that his coronation was suddenly stopped at the whispering of Manthara, the maidservant of Kaikeyi. Later incidents will be known to him later on.

7. सन्ध्यान्त्या मय्यया—मय्यया came in haste and concern and Dasaratha heeded to her words. This makes the King apparently a स्वेष्ट to the eyes of the readers.

8. न चास्मि राजा—Construe—अहं च राजा न अस्मि (भवामि), or अस्मि (अहम्) राजा न (भवामि)—see ante. Rama says this quite

unperturbed, because he was not very willing for the राजा when and he did not know further developments as yet.

सोता—पित्रं मे । महाराजो एव महाराजो, अय्यउत्तो एव अय्यउत्तो [प्रियं मे । महाराज एव महाराजः । आर्यपुत्र एवार्यपुत्रः] ।

Sita—Joy to me. Great King Dasaratha is a sovereign and my husband is the same (even) now.

रामः—मैथिलि, किमर्थं विमुक्तालङ्काराणि ?

Rama—Maithili, why are you destitute of ornaments ?

सोता—ए खु टाव आवज्झामि [न खलु तावत् अवधामि]

Sita—I have not indeed put on these as yet.

रामः—न खलु । प्रत्यग्रावतारितैर्भूषणैर्भूषितव्यम् ।

तथाहि—

कर्णौ त्वरापहृतभूषणभुग्नपाशौ

मंस्रंसिताभरणगौरतली च हस्तौ ।

एतानि चाभरणभारनतानि गात्रे

स्थानानि नैव समतामुपयान्ति तावन्तु ॥ ८ ॥

Rama—It can't be so. The ornaments must have been removed very recently. For example—The ears have their lobes curved because the ornaments there are removed hastily now ; the hands have the surfaces of the palms red owing to the ornaments being forced out through these just now, and the places on your body depressed due to wearing of weighty ornaments, have not as yet regained natural evenness.

Beng.—गौता—आमार पক্ষে ভাল । दशरथই রাজ। এবং আर্য্যপত্র
 যা ছিলেন তাই আছেন । রাম—গৌতা, অলঙ্কার খুলিয়াছ কেন ?
 এখন পর্য্যাপ্ত (অলঙ্কার) ধারণ করি নাই । রাম—তা হতে পারে না ।
 অলঙ্কার সখঃই খোলা হইয়াছে । কারণ—এইমাত্র ত্বরায় ভূষণ খোলায়
 কর্ণের লতিকার (ভূষণের) খাঁজের দাগ রহিয়াছে ; হাতের তলগুলি
 এখনও লাল রহিয়াছে, কারণ এইখান দিয়া কটকাদি ভূষণ সখঃ
 সজোরের টানিয়া বাহির করা হইয়াছে । আর তোমার গাত্রের অল-
 ঙ্কারের ভারে ভূষণস্থানগুলি এখনও সমানভাবে ধারণ করে নাই
 (অর্থাৎ এ হতে মনে হয় ভূষণ এইমাত্র খোলা হইয়াছে) ।

Tika.—इदानीमपि रामं युवराजिन अतः केवलार्थपुत्रेण प्राप्तमिच्छत्या मौतया
 अभिषिकरोधात् सहर्षं कथितम्—‘मि प्रिय’ सज्जातम् । यतः—‘महाराजः दशरथ एव
 महाराजः’ राज्यभारचालने व्यावृत्तः । ‘आर्य्यपुत्रः’ रामयस एव, न तु महाराज-
 शब्देन योजितः, एतत् पूर्वमपि द्रष्टव्यम् । राम आह—किमर्थम् ‘विमुक्ताः’ अपनौता
 अलङ्कारा भूषणानि यस्याः, तादृशा ‘असि’ भवसि ? मौता ब्रवीति—न खलु तावत्
 आवप्राप्तिं अलङ्कारान् अद्यापि न धारयामि [‘खलु’ इति निश्चये अव्ययम् । तावत्
 इत्यत्र वाक्यालङ्कारे अव्ययम्] ॥ ततः रामः कथयति—‘न खलु’ एतत् नैव सम्भवेत्,
 त्वदक्तं नैव युक्तं प्रतिभाति । ‘भूषणैः प्रताप्यम्’ सद्यः यथा तथा अवतारितानि [सुप्
 सुप्] तादृशैः ‘भवितव्यम्’ । ‘तथाहि’ इति निजोक्तमेव द्रष्टव्यम् [निदर्शनेऽव्यय-
 मेतत्] ।

अन्वयः । कर्णो त्वरापहृतभूषणभुग्रापादौ (भवतः), हस्तौ संस्रंसिताभरण गौर-
 तलो (च भवतः) । एतानि च गात्रे अभरणभारनताति स्थानानि नैव समतामुप-
 यान्ति तावत् ।

व्याख्या—‘कर्णौ’ तव ‘त्वरा’ मयःकृतत्वरा अपहृतं भूषणं याभ्यां तादृशौ
 अतएव ‘भुग्रा’ वक्रतामापन्नः ‘पाशः’ कीमलाशभागः ययोः तथाभूतौ च । तव कर्णपाशौ
 भूषणकृतरेखां दृष्ट्वा मन्ये भूषणावतारणमधुनैव विहितम् । ‘हस्तौ’ च ते ‘संस्रंसितानि’
 अपसारितानि अभरणानि याभ्यां ततश्च ‘गौरौ’ लोहितौ तलौ ययोः तादृशौ । अतः

सद्यः हस्तात् अपसारितानि भूषणानि इत्यहं मन्ये । एवञ्च तव 'गात्रे' एतानि 'आभरण-
भारनानि' आभारणभारेण निखोभूतानि 'स्थानानि' कोमलस्थानानि 'नैव' समताम्
उपयान्ति' प्राप्नुवन्ति । यदि भूषणापहरणात् कालः कश्चित् गतश्चेत् तदा ते निख-
भूतानि भूषणस्थानानि समतां भजियुः, किन्तु तानि न तथा, अतः मन्ये भूषणावतारात्
पर्याप्तोहि कालो न गतः । [अत्रापि 'तावत्' इति वाक्यालङ्कारे अव्ययम्] । यथावद्
वस्तुवर्णनात् स्वभावोक्तिरलङ्कारः । वसन्ततिलकं वृत्तम् ॥

Notes

1. Remark—Sita also does not wish Rama to be a King now. She thinks it too premature at this moment considering Rama's age, inexperience etc, and says "प्रियं मे...आर्य्यपुत्र एवाय्यपुत्रः" ।

2. आवधामि—आ + वध् + लट् मि । I wear. Sita says this in a clever way. I do not indeed wear ornaments may imply (i) that these are not worn at all, or (2) implying that I have not indeed put on these after I have put these off. Rama understands this in the first way and protest this by 'न खलु' [खलु इति निश्चये अव्ययम्] ।

3. तथाहि—A compound अवयव denoting हेतु (cause) here :— or better—it means निदर्शन (meaning "for example") as suggested in गणरत्न by its author वहमान by citing the line of Kumara "तथाहि ते शीलमुदारदर्शने तपस्विनामपुपदेशतां गतम्" ।

4. त्वरापहत &c—भुज + क्त = भुज curved (रेखायुक्त) । पाश is here lobes of the ear (कर्णलतिका where ear-rings are worn); त्वरया अपहतम् । तादृशं भूषणं याभ्याम्, बहु । (ततः) भुग्नौ पाशौ ययोः, बहु । त्वरापहत-भूषणौ च तौ भुग्नपाशौ, कर्मधा । Or त्वरया अपहतानि । तादृशानि भूषणानि । तेन भुग्नौ । तादृशौ पाशौ ययोः । Qual. or Pred. to कर्णौ । The line

made on the lobe of the ear by ear-rings show that these are removed hastily just now.

5. स'खंसित &c—सम् + खंस + णिच् + क्त कर्मणि = स'खंसित made to slip down. स'खंसितानि आभरणानि याम्याम्, बहु । (ततः) गौरौ तल्लौ ययोः, बहु । संखंसिताभरणौ च तौ गौरतल्लौ च, कर्मधा । or better—संखंसितानि आभरणानि, कर्मधा । तेन गौरौ । तादृशी तल्लौ ययोः, बहु । Qual. or Fred. to हलौ । The palms are even now red because bracelets etc are forced out of the hand through these portions just now.

6. आभरणभारनतानि—qual. स्थानानि । आभरणस्य भारः ; तेन नतानि (निम्नीभूतानि), ३ तत् । The lines on the bodies due to wearing of ornaments have not as yet become the same or even with the body—thereby showing that just now are ornaments removed from these places. In other words, Rama thus proves that “आभरणानि न आवध्नामि” is not correct at all, but these are removed just now.

7. Remark—Note that due to wearing of ornaments, a low or depressed line is seen on those particular parts of the bodies but these go off when the ornaments are removed and a good length of time elapses. Rama keenly observes this and puts these facts in support of his statement (भूषणैः प्रतायावतारितैः भवितव्याम्) ।

सोता—पारेदि अयप्रउत्तो अलिअंवि सच्चं विअ मन्तेदुं
[पारयति आयेप्रुत्तः अलोकमपि सत्यमिव मन्त्रयितुम्] ।

Sita - My noble husband can represent a false thing as a true one.

রামঃ—তেন হি অলঙ্কিত্যতাম্ । অহমাদর্শং ধারয়িষ্যে ।
(তথা কৃৎবা নিবৰ্ণ্য) তিষ্ঠ—

আদর্শং বল্কলানৌব কিমেতি সূর্য্যরশ্ময়ঃ ।

হসিতেন পরিজ্ঞাতং ক্রোধে যং নিয়মসৃষ্টহা ॥ ৫ ॥

অবদাতিকে, কিমেতৎ ।

Rama—Then decorate yourself (with ornaments) , I will hold the mirror. (Doing so and eyeing closely) wait (and let me see)—

I see barks as if in the mirror ; are these the rays of the sun ? O I understand these from your laugh. Is this for fun or out of a desire to observe a vow ?

Beng.—গীতঃ—আর্য্যপুত্র অলীককেও সত্যরূপে প্রতিপাদন করিতে পারেন । রাম—তবে (এখন) আভরণদ্বারা নিজেকে অলঙ্কৃত কর । আমি আয়না ধরি । (তাহা করিয়া ও ভালরূপে দেখিয়া) অপেক্ষা কর—আয়নাতে বঙ্কল মনে হইতেছে, এগুলি কি সূর্য্যাকিরণ ? তোমার হাসি দ্বারা জানিলাম (এগুলি বঙ্কল) । এটা কি ক্রৌড়া না ব্রতধারণেচ্ছা ।

Tika.—‘অর্থ্যপুত্রঃ অলীকম্ অপি’ মিথ্যা বস্তু অপি ‘সত্যমিব মন্যয়িতু’ স্থাপয়িতু’ বা ‘ধারণয়তি’ শক্যোতি । ততঃ রাম আহ—‘তেন’ যতঃ মে বচনম্ অলীকম্ অথচ সত্যম্, অতঃ ‘অলঙ্কারান্ ন খলু আবধানি’ ইতি সত্যং চেৎ তদা শুনা ‘আত্মা আভরণৈঃ ত্বয়া অলঙ্কিত্যতাম্ হি’ । ‘অহমেব তাবৎ আদর্শং ধারয়িষ্যে’ । ‘তথা কৃৎবা’ আদর্শং ধারয়িত্বা ‘নিবৰ্ণ্য’ নিপুণং দৃষ্টা আহ—‘তিষ্ঠ’ নেদানীম্ অলঙ্কারান্ ধারয় কিন্তু অপেক্ষস্ব, যতঃ অহমাদর্শে অধুনা পূর্বে কিস্বিত্ পশ্যামি ॥

অন্বয়ঃ—আদর্শং বল্কলানি ইব (দৃশ্যন্তে বা ভবন্তি), এতে সূর্য্যরশ্ময়ঃ কিম্ ?

हसिनेत (हासिन हेतुना) परिज्ञातम् (वल्गुलमेतत् इति ज्ञातम् मया) । इयं क्रीडा (भवेत्) उत नियमस्पृहा (व्रतधारणेच्छा स्यात्) ?

व्याख्या—सुगमा ॥ ततः किमर्थं वल्गुलं धृतमिति सीताया वाक्याभावात् अविदित्वा रामः कथयति—अवदातिके, 'एतत् किम्' किमर्थम् एतत् स्यात् । क्रीडार्थं वा व्रतधारणार्थं वा ।

Notes.

1. पारयति—पार (अदन्त चुरादि) + लट्ति । Nom. आद्य पुवः । Can fulfil or do. Comp "जवेन गा घतितुमपारयन्तः"—Bhatti IV. पृ + णिच् चुरादि also may give this form in this sense. पृ ङादि in the sense of पालन or पूरण in णिच् also yields पारयति, but as this is सकर्मक, so further णिच् will be unnecessary ; so better avoid that here. Sita to defend herself says Rama's statement as wrong indirectly, by saying how skillfully he can establish his own wrong statement as true—"प्रत्ययावतारितैः भूषणैः भवितव्यम्" ।

2. तेन—हेतौ ३या । As mine is wrong and yours true then do put on these ornaments now. I hold the necessary आदर्श (mirror) धृ + णिच् (भादि or चुरादि) + लृट् स्थे । "णिचश्च" इति आत्मने-पदम् कथञ्चित् समाधिष्यम् । For strictly the action does not benefit the agent. For a similar use of Bhasa, compare "वासवदत्तायै कथयिष्ये" in Swapnā.

N. B.—Rama here thus as a good husband wants his wife to be rightly decorated—not that he is fickle but he wants Sita to be so. Because she is a prince's wife and a paragon of beauty.

3. निर्वर्ण्य—निर् + वर्ण + क्त्वाप् । Apparently it seems strange that Rama who so minutely watched the depression on bodies

where अलङ्कार are worn, did not so long notice pieces of barks on Sita's body. But note that these being सौवर्णिक (golden) in contact with Sita's body, Rama did not notice these as वल्कल । He now notices these on close observation and says to Sita to wait (तिष्ठ) and not to decorate herself now, so that he may see what these really are. By तिष्ठ here the poet makes Sita go without अलङ्कार hence.

4. वल्कलानि — Nom to भवन्ति or उक्तकर्म of दृश्यन्ते । The plural shows—अवदातिका brought a collection of several pieces and Sita took up some; and the collection is taken as one whole elsewhere before, or she brought a piece which Sita tore to pieces to suit her purpose; so जातौ एकवचनम् in वल्कल elsewhere in किं तु खलु वल्कलं शोभते वा न वा &c seems best. Sometimes plural as here and in कौतूहलेनावह्वानि वल्कलानि infra, is used with ref. to several pieces of वल्कल । Comp “अवदातिकया आच्छिद्य आनीला वल्कलाः” infra. Golden colour of Sita having reflected on barks and having thus made these golden, Rama again doubtfully says—एते सूर्यरश्मयः किम् (i. e. are there sun's rays reflected here).

5. हसितेन परिज्ञातम्—Now Sita's laugh made him conjecture that this is not सूर्यरश्मि and come to the conclusion that this is bark. Now Rama was sure of his conclusion, so we have परि (intensively) before ज्ञातम् ।

6. इयं क्रीडा—Then Rama wants to know whether this was by way of play or joke with सखी; or it was नियमसङ्गहा i. e. a

desire for observing नियम or vow (व्रत) ॥ नियमे (व्रते) स्पृहा (इच्छा) ।
सुप्तसुप्ता । Nom to स्यात् or भवति understood.

अवदातिका—भट्टा किम्बु इ (?खु) सोहदि न (वा)
सोहदित्ति कौदुहलेन आवज्झा [भर्तः, किन्तु खलु शोभते न (वा)
शोभते इति कौतूहलेन आवद्धानि] ।

Avadatika—My lord, she put on bark to ascertain whether
the bark suits her or not.

रामः—मैथिलि, किमिदम् ? इत्त्वाकूणां वृद्दालङ्कारस्त्वया
धार्यते । अस्त्रस्माकं प्रीतिः । आनय ।

Rama - Maithili, what is this ? You wear bark which is
the ornaments of the Iksvaku-race in their old ages. I also
have a liking for this, Do bring me (one).

सीता—मा खु मा खु अयउत्तो अमङ्गलं भणादु [मा खलु
मा खलु आर्यपुत्रोऽमङ्गलं भणतु] ।

Sita—Not indeed, not indeed, should my husband utter
inauspicious matter.

रामः—मैथिलि, किमथे' वारयसि !

Rama—Maithili, why do you forbid me in this.

सीता—उज्झिताहिसेअस्स अयउत्तस्स अमङ्गलं विअ मे
पडिमादि [उज्झिताभिषेकस्य आर्यपुत्रस्य अमङ्गलमिव मे
प्रतिभाति] ।

Sita—To me this appears in-auspicious in the case of my
husband who has just now foregone his coronation ceremony.

রাম:—

মা স্বয়ং মনুসমুত্পাদ্য পরিহাসে বিশেষত: ।

শরীরার্ধেন মে পূর্ব মা বজ্জা হি যদা ত্বয়া ॥ ১০ ॥

Rama—you must not harbour an evil idea (in your mind) specially in a matter of jest, for this (bark) is already worn by you who are half of my body.

Beng. - অবদাতিকা—স্বামিন্, এটা কি আমার শোভা পাষ—এই কোতুহলে এ বঙ্কল ধারণ করিয়াছে। রাম—সীতা, একি ! তুমি যে ইক্ষাকুকুলের বৃদ্ধবয়সের অলঙ্কার অর্থাৎ বঙ্কল ধারণ কবিলে ? এতে আমাদেরও প্রীতি আছে। (আমার জ্ঞাও) আন। সীতা—আর্য্যপুত্র অমঙ্গল উচ্চারণ করিবেন না, করিবেন না। রাম—সীতে, কেন বারণ করিতেছ ? সীতা—আমার মনে হয়, আপনি অভিশেক ত্যাগ কবায় এটা আপনার পক্ষে অমঙ্গলজনক। রাম—পরিহাসের বিষয়ে তোমাব ছুঃখ বা অমঙ্গল পোষণ করা উচিত হয় না। কাবণ আমার শব্দবাক্ত-ভূত তুমি ত ইহা আগেই ধারণ করিলে !

Tika.—‘কৌতুহলেন’ হৈতুনা সীতয়া ‘আবজ্জানি’ ধৃতানি বল্কলানি। ‘মৈথিলি’ সীতি, ইত্বাকৃণা’ তদ’শীয়ানা’ ‘বৃদ্ধালঙ্কারঃ’ বৃদ্ধানাম্ অলঙ্কারভূতঃ বল্কলঃ [বল্কল-শব্দঃ পু স্যপি বোধ্যঃ] ত্বয়া ধার্য্যতে [ধারি + লটনে কর্মণি]। তদ’শীয়ানা’ মাড্‌শা-নামপি অজ্জিন্ ‘প্রীতিঃ’ অস্তি। ততঃ সমার্থমপি ‘বল্কলমানয়’ ॥ রামপক্ষে ইদ-মঙ্কলমিতি মত্বা সীতা আহ—‘উজ্জ্বলিতঃ’ পরিত্যক্তঃ ‘অভির্ষেকঃ’ यस্য [বহুব্রীহিঃ] তস্য ‘আর্য্যপুত্রস্য’ পক্ষে ‘ইদ’ মে অমঙ্কলম্ ইব প্রতিপাদিত।’ অনেন আশুভাবি দশরথা-মঙ্কলং সূচ্যতি, সীতায়াঃ অমিচ্ছতা চ ॥ ততঃ রাম আহ—মা ইতি।

অন্যতঃ—বিশেষতঃ পরিহাসে স্বয়ং মনুসম্ মা উত্পাদ্য (মা কুরু)। যদা (যতঃ) মে শরীরার্ধেন (শরীরার্দ্ধভূতেন) ত্বয়া পূর্ব মা বজ্জা বল্কলাঃ হি।

ব্যাখ্যা—‘বিশেষতঃ’ বিশেষেণ ‘পরিহাসে’ বল্কলধারণরূপপরিহাসবিষয়ে ‘স্বয়ং,

[अव्ययम् । 'आत्मना' इत्यर्थे] 'मनु' दुःखं ["मनुदैन्ये कृतौ क्रुधि"] 'मा उत्पाय' उत्पाय अलम्, प्रयोजनं नास्ति, इत्यर्थः, मा कुरु इति [अलमर्थे माशब्दः अव्यवहृतः । तदयोगे कवेः क्ताप्रयोगः अपाणिनीय एव । पाणिनिस्तु "अलंखलीः प्रतिषेधयोः प्राचां क्ता" इति सूत्रेण प्रतिषेधार्थस्य अलं—खलुशब्दस्य योगे एव क्ता—(ल्यप्) प्रत्ययमाह । नतु तदर्थं क "मा"—शब्दयोगेपि । अतः अयं अपाणिनीयोपि भासस्य रीतिरेव । तथा च स्वप्ननाटकम् "मिदानीं भवाननर्थं चिन्तयित्वा" । यद्वा— "स्वयम् मनुमुत्पाय मा तिष्ठतु" इति अव अन्वयो बोध्यः] ॥ कथमेवं ब्रवीमि चेत् शङ्क—'यदा' यतः [एतदर्थं अवयमेतत्] मम शरीराधेन शरीराधं भूतेन त्वया ["अधो वा एष यदात्मनो पद्मे" इति श्रुतिः] पूर्वमावद्धा घृताः वल्कलाः च [वल्कलशब्दः पुंस्यपि प्रयुज्यते इति प्रागुक्तम्] । 'हि' एव [अवधारणार्थं अवयमेतत्] ॥

Notes.

1. ब्रह्मालङ्कारः—ब्रह्मस्य अलङ्कारः । Qual. वल्कलः । वल्कल is used both as neuter and as masc. And as already said Bhasa uses it both as sing and plural, for reasons stated above The Ikhvakus adopt सन्न्यास at the last stage of life by entrusting their राज्य to their sons and then adopt वल्कलवास the dress of the sannyasins. Comp "वार्द्धके मुनिव्रत्तीनाम्" in Rag. I. Construe—इच्छाकुनां ब्रह्मानामलङ्कारः = इच्छाकुनां ब्रह्मालङ्कारः like ऋहस्य राजकुलम् ॥ Hence Rama being of इच्छाकुवश says "अस्मि अस्माकं प्रीतिः" and wants it saying "आनय"

2. मा खलु &c—मन्त्रमः द्विरुक्तिः ।

3. मा उत्पाय—क्ता or ल्यप् is used in connection with निषेधार्थक अलम् or खलु । But Bhasa uses it in connection with मा । This is unpaninian, but peculiar with Bhasas. See our

Swapnanataka V. p. 263. Thus मनुजम् उत्पाद्य मा = मनुजम् उत्पाद्य अलम् (प्रयोजनं नास्ति) ।

4. विशेषतः—Prof. Paranjape rightly construes it with the second half of the verse, thus—परिहासे स्वयं मनुजमुत्पाद्य मा । यदा (यतः) विशेषतः शरीराद्धेन त्वया पूर्वमावडाः (वल्कलाः) ; otherwise it loses force. We may also construe it as परिहासे विशेषतः स्वयं (कृते), मनुजमुत्पाद्य मा &c ; or take यदा as यदि and construe—यदा (यदि) मे शरीराद्धेन त्वया पूर्वमावडाः वल्कलाः, विशेषतः स्वयं (कृते) परिहासे, (तदा) मनुजमुत्पाद्य मा (अलम्) । यदा may mean यदि, or यतः as in “यदा वधैः सर्वगतस्त्वमुच्यसे”—Kumara. “यदा अभिषेककालः किमिति विश्रान्तचारणानि”—uttara, “पञ्चे प मन्दनो यदा किमिति षष्ठः शरः पातितः” — Swapna.

5. शरीराद्धेन—शरीरस्य अर्धम्, दत्तम् । तेन । In apposition with त्वया । You are my half being my wife. Comp “प्रसिद्धा शरीराद्ध-हरं हरस्य”—Kalidasa. And as you have already worn it, so you need not entertain evil if I wear it. See Tika also. Neuter अर्धं meaning exact half enters into एकदेशितम् and then it leads by the rule “अर्धं नपुंसकम्” । But here exact half is not intended. So we get शरीराद्धं and not अर्धशरीरम् ।

(नेपथ्ये) हाहा महाराजः—

(In the dressing room) Alas, Alas, the great king.

सीता—अयमउत्तो किं एदं [आर्यपुत्र, किमेतत्] ।

Sita—My husband, what is this ?

रामः (आकर्ण्य)—

नारीणां पुरुषाणाञ्च निर्मयग्रादो यदा ध्वनिः ।

सुव्यक्तं प्रभवामोति मूले दैवेन ताडितम् ॥ ११ ॥

तूष्णं ज्ञायतां शब्दः ।

Rama—(listening) From the continual (or unceasing) hubbub of the males and females, I clearly infer that fate has struck at the very root (i.e. Dasaratha) here. Quickly ascertain about this sound or cry.

Beng.—(नेपथ्ये) हाय हाय, महाराज (मुर्छित) । गीता—
आर्यापुत्र एटा कि हल ? दाम (अनिया)—पुरुष ओ नारीदेर उछातीत
ध्वनि हईते मने करितेछि दैव आमादेर मूले (मूलपुरुष दशरथे)
आवात हानियाछे । सब जान ए कि शब्द ।

Tika.—ना हा महाराजः मुर्च्छित इति वाक्यशेषः ॥ ततः मोता आह—
प्रार्थयत । अन्वयः—नारोणां पुरुषाणां च यदा ध्वनिः निमग्न्यादः (मग्न्यादा
मोमामतिक्रान्तः जातः) तदा देवेन मूले (मूलपुरुषे) ताडितम् इति सूच्यते (सुस्पष्टं)
प्रभवामि (अनुमिनोमि) ।

वाक्या—सुगमा । देवेन मूले ताडितं न तु शास्त्रायां स्मृतं वा । यतः प्रधाने
स्थाने प्रवृत्तिं सति मूलिनः (वंशस्य) प्रणाशः स्यात् । इति 'अहं' सूच्यते 'यथा तथा
सुस्पष्टं' प्रभवामि प्रभुत्वमहकारेण अनुमिनोमि । तथापि आह रामः—'तूष्णीं' त्वरितं
। त्वरितः क्त प्रत्ययः] यथा स्यात् तथा 'शब्दः' किमात्मकः इति 'ज्ञायतां' युष्माभिः ॥

Notes

1. महाराजः—construe—महाराजः मुर्च्छितः ।
2. निमग्न्यादः—मग्न्यादा is limit. निष्क्रान्तः मग्न्यादायाः इति निमग्न्यादः
प्रादित्तम् । or निरस्ता मग्न्यादा अस्य, इति प्रादिगर्भं बह । Qual. ध्वनि । As
the cry is limitlessly high and it is both of नारी and पुरुष,
hence.

3. मूले—अधि' ३मी । मूलपुरुषे ।

4. प्रभवामि—I master over all i. e. My ego which causes my
अहङ्कार leads me to this supreme and right discrimination.
Then plainly it means—I having egoism infer this.

5. आज्ञाताम्—the order was evidently given to अवदातिका or to the Chetis that were present there. Just at this moment Chamberlain appears at the scene to call Rama, for Dasaratha lay unconscious.

(प्रविश्य) काञ्चुकीयः—परित्रायतां परित्रायतां कुमारः ।

(Entering) Chmberlain—Let the Prince save, save.

रामः—आर्य्य, कः परित्रातव्यः ।

Rama—Noble one, who is to be saved or protected.

काञ्चुकीयः—महाराजः ।

Cham.—This King Dasaratha (is to be saved),

रामः—महाराज इति । आर्य्य, ननु वक्तव्यम् एकशरीर-
संक्षिप्ता पृथिवी रक्षितव्या इति । अथ कुत उत्पन्नीयं दोषः ।

Rama—The great King. Ho noble one, then say that the whole world concentrated in one (i. e. in Dasaratha) is to be saved: But whence has this mishap befallen ?

काञ्चुकीयः—स्वजनात् ।

Cham — from the relative.

रामः—स्वजनादिति । हन्त नास्ति प्रतीकारः ।

शरीरेश्वरिः प्रहरति हृदयेस्वजनस्तथा ।

कस्य स्वजनशब्दो मे लज्जामुत्पादयिष्यति ॥ १२ ॥

Rama—It is from a relative. Then Ho ! there is no remedy. For an enemy strikes at our body, but a relative at our heart. To whom will this word “relative (स्वजन)” refer to and thus cause my shame ?

Beng.—(প্রবেশ করিয়া) কঞ্চুকী—কুমার পরিভ্রাণ করুণ, পরিভ্রাণ করুণ । রাম—আর্য্য, কে রক্ষণীয় । কঞ্চুকী—মহারাজ । রাম—মহারাজ ত্রাতব্য । আর্য্য, তবে বলুন মহারাজরূপে সমাহৃত পৃথিবীই রক্ষিতব্য বটে । আচ্ছা, কোথা হইতে এ প্রমাদ আসিল । কঞ্চুকী—স্বজন হইতে । রাম—স্বজন হইতে । তবে হায়, প্রতিকার নাই । শত্রু শরীরে আঘাত দেয়, কিন্তু স্বজন অন্তর্হৃদয়ে আঘাত হানে । স্বজন-শক কার সম্বন্ধে প্রযুক্ত হইয়া আমার লজ্জার কারণ হইবে ?

Tika.—মহারাজঃ পথিবাতব্যঃ রক্ষিতব্যঃ ইতি বৃধি চিত্ তচ্ছি' চি আর্য্য, 'একশরীরসংলিঙ্গা' একশরীরে দশরথরূপে একস্মিন্ শরীরে 'সংলিঙ্গা' সমাহৃতা তদন্তর্ভূতত্বেন স্থিতা 'পৃথিবী' এব রক্ষিতব্য 'ইতি বক্তব্যম্' । যতঃ মহারাজঃ পৃথিবীপালকঃ অত এব' তথা কথিতব্যম্ । তথাপি বিশিষ্ট জ্ঞাতুমিচ্ছন্ আহ রামঃ—'অথ' [প্রশ্নে অব্যয়ম্] 'কৃতঃ' কস্মাত্ জনাত্ 'উত্পন্নঃ অর্থ' দীপঃ' প্রসাদঃ ; রামঃ পুনরাহ—'স্বজনাৎ উত্পন্নঃ' ইতিচিত্ তদা 'প্রতীকারঃ নাসি' ["উপসর্গস্য ঘজি অমনুষ্ঠ্যবহুলম্" ইতি ঘজি দীর্ঘ বিকল্যঃ । 'প্রতিকার' ইত্যপি সাধু] ।

অন্বয়ঃ—অরিঃ শরীরে প্রহরতি, স্বজনঃ তথা হৃদয়ে প্রহরতি । স্বজনশব্দঃ কস্য (সম্বন্ধে) মে লজ্জাম্ উত্পাদয়িষ্যতি ।

বাখ্যা — 'অরিঃ' শব্দঃ 'শরীরে প্রহরতি কিন্তু স্বজনঃ হৃদয়ে প্রহরতি' কার্য্যেণ হৃদয়বেদনাং জনয়তি । সম কতমঃ স্বজনঃ পিতর' তদবস্থাং প্রাপিতবান ইতি জ্ঞাতুমিচ্ছামি ॥

Notes

1. একশরীর &c—qual. পৃথিবী । এক শরীরম্, কর্মধা । তব সংলিঙ্গা (সমাহৃতা) । সুপ্‌সুপা । The whole earth whose maintenance depends on Dasaratha the sovereign King of it, is concentrated and thus dependent on Dasaratha, so to say that মহারাজঃ পরিব্রাতব্যঃ is to say পৃথিবী রক্ষিতব্য । The King being in peril, the whole earth's existence is jeopardised.

2. स्वजनात्—अपादाने प्रसो ।

3. नास्ति प्रतीकारः—Because स्वजन cannot be killed or char-
tised. Their कार्य stings one to the quick and not the body and
becomes unbearable. Note Rama's study of human nature.

4. कस्य—सम्बन्धविवक्षया पश्यो । The word स्वजन as the creator of
this work makes Rama shameful. He does not want to have
such स्वजन । So to know who this स्वजन is, he asks स्वजनशब्दः
कस्य सम्बन्धे प्रयुक्तः मे लज्जाम् उत्पादयिष्यति । It is a pity that I (Rama)
have such a स्वजन । See Tika also.

काञ्चुकीयः—तत्रभवत्याः कैकेय्याः ।

Chamberlain—From her ladyship Kaikeya (has arisen this
दोष) ।

रामः—किमस्वायाः ? तेन हि उदक्केण गुणेनात्र भवि-
तव्यम् ।

Rama—What from mother ? Then in this matter there
must be some merit in store for us.

काञ्चुकीयः—कथमिव ?

Chamberlain (or Kanchukin) — How is this (possible) ?

रामः—श्रूयताम्—

यस्याः शक्रसमो भर्ता मया पुत्रवतो च या ।

फले कस्मिन् सृष्ट्वा तस्या येनाकार्यं करिष्यति ॥ १३ ॥

Rama—Let it be listened to—That (Kaikeyi) who has a
husband like Indra and who is provided with a son in me,
cannot have a liking for any possible matter so that she may
commit such an evil deed.

কাঞ্চুকীয়ঃ—কুমার, অলমুপহৃতাশু স্ত্রীবুদ্ধিষু স্বমার্জবমুপ-
নির্নেম্ । তস্যা এব খলু বচনাদ্ ভবদমিষেকৌ নিবৃত্তঃ ।

Cham.—Ho Prince, you need not attribute your own
simplicity on the naturally defiled female tendencies or mo-
tives ; your coronation was indeed stopped at her words

রামঃ—আর্য্য, গুণাঃ খল্বত্র ।

Rama—Noble one, there are merits in this

কাঞ্চুকীয়ঃ—কথমিহ ।

Cham.—How is that ?

রামঃ—শ্রুয়তাম্ ।

বনগমননিবৃত্তিঃ পার্থিবস্যৈব তাব-

ন্যম পিতৃপরবৃত্তা বাল্যভাবঃ স এব ।

নবনৃপতিবিমর্শো নাস্তি শঙ্কা প্রজানা—

মথ চ ন পরিভোগে বঞ্চিতা ভ্রাতরো মে ॥ ১৪ ॥

Rama—Be it heard. In the first place there will be a
stoppage of going to the forest on the part of the king, se-
condly my dependence on father and position as a child remain
the same, thirdly the subjects will entertain no apprehension
with regard to the new King and lastly again my brothers
will not be deprived of any royal enjoyments (which they
now share equally with me as Princes).

Beng.—কাঞ্চুকীয়—মাননীয় কৈকেয়ী হইতে (দোষ উৎপন্ন
হইয়াছে) । রাম—কি মাতা হইতে ! তবে এতে নিশ্চয় কোন ভাবী
শুণ আছে । কাঞ্চুকীয়—কেমন করিয়া । রাম—শোন—যার স্বামী

(দশরথ) ইচ্ছতুলা এবং যে কৈকেয়ী আমাকত্বক পুত্রবতী, তার কোন্ সাধ্য বিষয়ে স্পৃহা থাকিতে পারে যে সে কুসাজ করিবে। কাঞ্চুকীষ্ক—কুমার আপনার সরলতা, স্বভাবদৃষ্ট জীবুন্ধিতে আরোপ করিবেন না। তাঁরই কথায় ত আপনার অভিষেক বন্ধ হইল। রাম—আর্য্য, এতেও গুণ আছে। কঞ্চুকী—কেমন করিয়া। রাম—শোন, প্রথমতঃ (আমি রাজা না হওয়ায়) পিতার বনগমন নিবৃত্ত হইল, আমার পিতৃপরাধীনতা ও বালস্বভাব পূর্ববৎ রহিল, প্রজাদের নবনৃপতিবিষয়ে শঙ্কার কারণ থাকিল না এবং ভ্রাতৃগণও যে রাজভোগ আমার সহিত এখন সমানভাবে ভোগ করিতেছে, তাহা হইতে বঞ্চিত হইল না।

Tika.—তবমবস্থা: কৈকীয়া: [অদাদানি পশ্চমী] উত্পন্ন এব দৌষ:। রাম আত—কিমম্বায়া: উত্পন্ন: দৌষ:। 'তন' হিতুনা 'অব' বিষয় 'উদকৈণ' উত্তর-ফল্লন 'গুণে'ন' ভবিতব্যম্। তত: কাঙ্ক্ষুকীয: কথয়তি—'কথমিব' তত বস্ত মন্যবিত্, অম্বোত্পাদিতস্য দৌষস্য কথমাযতী গুণ: স্যাত ইত্যর্থ:। অব রাম: কারণে বিশেষয়তি।

অন্য:—যস্যা: (কৈকীয়া:) ভর্গা (দশরথ:) ইন্দ্রমম: [ইন্দ্র ণ সম: ইতি ততপুরুষ:], যা চ ময়া (হিতুনা) উত্ববতী, তস্যা: কক্ষিণ্ ফল্লি স্পৃহা (স্যাত্) যেন (হিতুনা) সা অকার্য্য' করিষ্যতি। ব্যাখ্যা সুগমা। যস্যা: কৈকীয়া শক্রপরাক্রমী ভর্গা দশরথ:, অহুস্ব চ পত:, তস্যা সর্বমিব সাধ্য' বস্ত করায়তম্, অন্ত: কক্ষিণপি ফল্লি তস্যা: স্পৃহা ন স্যাত। ততয সা অকার্য্য' নীতপাদয়িষ্যতি। অন্ত: মন্য'ব' কিমপি গুমফল' বিচিন্তা তয়া ইদ' কৃতম্। নাত তস্যা: দৌষ এব স্যাত ॥ গুণবান্ রাম: স' মাভবত্ পশ্যতি কিল্ জগত্ বস্ততীন তথা ইতি দর্শয়ন্ কঙ্ক্ষুকী ব্রুতে—'কুমার' হি যুবরাজ রাম, 'উপহৃতাসু' স্বभावहृष्टासु 'স্বীবদ্বিধ' বিষয়ে 'স্বমার্জবম্' সরলতা চ 'উপনিভিত্তম্' অলম্' সা তাবত আরোপয় [অলমিতি নিষিদ্ধার্থকরব্যয়ম্। তদ্যোগী জ্ঞা (ল্যপ্) স্যাত্ ন তু তুমুন্ প্রত্যয়:। তথা চ পাণিনিমূৰ্বম্' অল'খল্লী: প্রতিষিধ্যা: প্রাচা জ্ঞা'। তথা চ শতুন্তলম্ "অনদ্যে অল' হৃদিলা"। অন্ত: এতদ্যোগী তুমুন: প্রয়োগ: অপাণিনীয়: এ', কিল্ ভাসস্ব কবিরিয়' হৈলী]। বস্ততস্ত 'তস্যা এব বচনাত্' নান্যথা এব 'মবদমিষকো নিহন:'

निवारितः इत्यर्थः ॥ रामः कथयति—अत्रापि विषये 'गुणाः खलु' भवेयुः । गुणान् पुनश्च रामः खलं विवृणोति—वनेति ।

अन्वयः । तावत् (आदौ) पार्थिवस्य वनगमननिवृत्तिः (स्यात्), मम पितृपरवत्ता बालभावः च स एव (स्यात्), नववृत्तिविमर्शं प्रजानां शङ्का नास्ति । अथच मे भ्रातरः परिभोगैः न वञ्चिताः (सुगः) ।

व्याख्या । 'तावत्' आदौ [एतदर्थेऽत्र अन्ययमेतत्] 'पार्थिवस्य' पृथिवीपतेः महाराजस्य दशरथस्य 'वनगमननिवृत्तिः' वनगमनात् निवृत्तिः (सुप्-सुपा) स्यात्, मां राज्येभिषिच्य स वनं यायात् इति न सम्भवेत्, अर्थात् स राज्याधिकारे एव स्यात्, एवं पितुररण्यगमनकेशपरिहारः स्यात् । मम अभीष्टा 'पितृपरवत्ता' पितृधीनत्वम् तथा 'बालभावः' मम युवराजभावः 'स एव' स्यात् । दावेतौ मम गुणोदयौ भवेताम् । 'नववृत्तिविमर्शं' नववृत्तिविचारे नववृत्तिः किम्भूतः स्यात् इति विषये 'प्रजानां शङ्का नास्ति' इति चतुर्थी गुणः स्यात् । 'मे भ्रातरः परिभोगैः' यान् भोगान् तेऽपुना भुञ्जते तैः भोगैः 'वञ्चिताः न स्युः' समाभिषेकनिवृत्तौ एतत् सम्भवेत् । अतः अभिषेक-निवृत्तिः बह्वगुणाय कल्पते । ततश्च न मे माता कैकेयी केवलं दोषयस्ता एव ॥

Notes.

1. उदक्केण गुणेन—Here उदक्कं (which lit. means the future result) qualifies गुण and means 'that will happen'. In other words, this step of Kaikeyi will lead to some good future result. Rama has great dependence on superiors and thinks that what they do will lead to good results.

2. शकसमः भर्ता, मया या पुत्रवती &c.—By this Rama shows that everything in the three worlds is at her command and she can get anything of the heaven or earth through her Indra—like husband and unparalleled son like me. So she can have no सृष्ट्या for any साध्य-वस्तु (or साध्यफल), for earth is वीरभोग्या । Thus it is unthinkable that she can commit a vile

deed for some ordinary purpose. And her action thus must have some good in store for us. This shows Rama's high regard for parents and superiors, and everything is thus God's will. This also makes us prepared for राजात्याग by Rama in favour of Bharata.

3. अलम् उपनिक्षेप्तम्—तुमुन् in connection with निषेधाथेक अलम् is unpaninian ; ङाप (ल्यप्) is the usual affix in such cases. This is an आर्ष or शिष्ट प्रयोग peculiar with Bhasa. See Tika also.

4. एव, खलु—Both imply अवधारण । Thus one emphasises the other.

5. निवृत्तः—नि + वृत् + क्त कर्मणि । Is stopped (itself). Nom, लट्भिषेकः । Or here निवृत्त is अन्तर्भावितगृह्यं । Thus अभिषेकः निवृत्तः = अभिषेकः निवर्तितः (निवारितः) ।

6. तस्याः वचनात्—इति ५ मी । Through her message or word sent to Dasaratha through Manthra (cf. मथुरया च कर्णोभिहितं न चास्मि राजा) ।

7. Remark—Rama here enumerates गुण in अभिषेकनिवृत्ति by Kaikeyi—(i) First पार्श्वे Dasaratha is to be the king as before, so he wont go to forest by giving राजाभावं on me. (ii) My पितृपरवत्ता and बालभाव remain as usual. पर + वतुप् = परवत् having master. i. e. dependent. तस्य भाव इति परवत्ता । पितरि परवत्ता, सुप्तुपा । This shows Rama's whole-hearted obedience of father all-along and makes him prepared to go to forest for पितृवचनपालन । As already seen Rama does not want responsibility now. (iii) The प्रजा will have no fear for me their new king. नवःश्रुपतिः, कर्णधा । तस्या विमर्शः (चिन्ता or राजाचिन्ता),

इतन् । तस्मिन् । Thought as to how the new king will fare with the kingdom. (iv) Lastly my brothers (मे भ्रातरः) will not be deprived of परिभोग they are now enjoying in common with me as princes. But I being the monarch they will have no hand over all royal pleasures.

काञ्चुकीयः—अथ च तयानाहूतोपसृतया भरतोभिषिच्यतां राज्ये इत्युक्तम् । अत्राप्यलोभः ।

Cham.—But she came (to the King) unsommoned and said “let Bharata be coronated in the kingdom”. Is this want of temptation in the matter ?

रामः—आर्य, भवान् खल्वस्मत्पक्षपातादेव नार्थमवेक्षते ।
कुतः—

शुल्के विपणितं राज्यं पुत्रार्थे यदि याच्यते ।

तस्या लोभोऽत्र नास्माकं आदराज्यापहारिणाम् ॥ १५ ॥

Rama—Ho noble one, you indeed do not notice or consider the real matter through partiality for us. Do you ask why ? If the kingdom promised as a marriage—gift is prayed for her son, then it is greed on her part, and not on our part who take away brother's legitimate kingdom.

Beng.—কাঞ্চুকীয়—কিন্তু তারপর কৈকেয়ী অনাহূতভাবে রাজার নিকট যাইয়া “ভরত রাজ্যে অভিষিক্ত হোক” এই কথা বলিল । এটা কি এবিষয়ে অলোভ ? রাম—আর্য্য, আপনি আমাদের প্রতি পক্ষপাত হেতু বস্তুতঃ বিচার করিতেছেন না । কি কারণ গুনিবেন !—যদি বিবাহকালে রাজ্য কন্যাকে দেয় হয় এবং সেই রাজ্য যদি পুত্রের জন্য

প্রার্থনা করা হয়, মেটো যদি লোভ হয়, তবে ভ্রাতা ভরতের রাজ্যাপহারক আমাদের বেলায় অলোভ বলা হয় কেন ?

Tika.—ন সা কৈক্যৌ ভবদমিষেকমেব কেবলং নিবৰ্ণয়ামাস, কিন্তু অন্যদপি লীভাত্ যযাচি—‘অনাহুতা চ সা উপমৃতা চ’ তাদৃশ্যা তথা কৈক্যৌ “ভরতঃ রাজ্যমিষিক্যতাম্” ইতি উক্তম্, দশরথায় কথিতম্। ‘অত্র’ বিষয়ে ‘অপি অলীভঃ’ কথং স্যাৎ। ততঃ রামঃ কথয়তি—‘ভবান্ খলু’ তাবৎ ‘অস্মৎপক্ষপাতাৎ’, হেতৌ ‘অর্থ’ বস্তুতত্ত্বং প্রকৃতার্থমিত্যর্থঃ ‘নাবিক্তে’ ন ত্বং সুষ্ঠু বিচারয়সি। কিন্তু, অযথ্য তস্যাঃ দোষমেব পশ্যসি। ‘কৃতঃ’ হেতৌ: এবং ব্রবীমি ইতি চেৎ, শৃণু—শৃঙ্খল ইতি।

অন্বয়ঃ—শৃঙ্খলৈ বিপণিতং রাজ্যং যদি পুত্রার্থে যাচ্যতে, (তদা) তস্যাঃ লীভঃ (স্যাৎ)। কিন্তু ভাতৃরাজ্যাপহারিণাম্ অস্মাকম্ ন (লীভঃ স্যাৎ)।

ব্যাখ্যা—‘শৃঙ্খলৈ’ বিবাহকালী কন্যায়ৈ দেয়বিষয়ে ‘বিপণিতং’ বিশেষণে প্রতিশ্রুতং রাজ্যং ‘যদি পুত্রার্থে’, কন্যায়াং জনিষ্যমাণপুত্রনিমিত্তে ‘যাচ্যতে’ প্রার্থ্যতে তদা ‘তস্যাঃ’ কৈক্যৌ: ‘লীভঃ’ স্যাৎ, কিন্তু, ‘ভাতৃরাজ্যাপহারিণাম্’ ভাতৃ:ভগ্নতস্য প্রাপ্যরাজ্য-পহারিণাম্ ‘অস্মাকম্’ অত্র ন লীভঃ, স কথং ন স্যাৎ। অপি তু স্যাৎইব। অতীত ভাতৃ: কৈক্যৌ: কোপি দোষী নাসি, কিন্তু, ‘গুণা: খল্বত্রবৰ্ণনং’।

Notes

1. অনাহুতৌপ &c.—অ+হৃ+ক্ত স্থিয়াম্ কর্ম্মণি=অহুতা called. ন অহুতা অনাহুতা, নজ্জত্। উপ+মৃ+ক্ত স্থিয়াম্=উপমৃতা। ততঃ বিশেষণদ্বয়স্য কর্ম্মধা। তথা। Qual. তথা (which is অনুক্তকর্তা of উক্তম্)।

2. অর্থম্—It means প্রকৃতার্থম্। You will not consider the real fact here, and for nothing accuse Kaikeyi.

3. শৃঙ্খলী—শৃঙ্খল is the পণ that was given to a bride by a bride-groom. This was the custom in ancient times. But the present-day পণপ্রথা is the reverse of this. অশ্বি ৩নী। Dasaratha promised kingdom to Kaikeyi during marrying her, he also promised her two boons for Kaikeyi's service to him

when he was wounded in the fight against सन्वरासुर । That the राजा was promised as a marriage—gift is informed from the following sloka of Ramayana (quoted by Prof. M. R. Kale)—“पुरा भ्रातः पिता नः स मातरं ते समुदहन् । मातामहे समाश्रीषीद्राज्य-
शुल्कमनुत्तमम् । देवासुरे च संग्रामे जनन्यै तव पार्थिवः संप्रहृष्टो ददौ राजा
वरमाराधितः प्रभुः”—said by Rama to his brother Bharata.

3. विपणितम्—वि + पण (व्यवहारे) + क्त कर्मणि = विपणितम् promised as stake. Qual. राजा ॥ राज्ञः भावः कर्मन्वा इति राजन् + यक = राजा ॥ kingdom. उक्तकर्म्यं of याच्यते ।

4. पुत्रार्थ—पुत्रस्य अर्थः (प्रयोजनम्), इतत् । तस्मिन् । विषयाधिकरणे ऽमी । Or—अर्थ is an अव्यय meaning निमित्त । पुत्रस्य अर्थ = पुत्रार्थ i. e., पुत्रनिमित्तम् for the sake of son.

5. भ्रातृराजा &c.—भ्रातृराज्यम्, इतत् । तत् अपहरन्ति इति भ्रातृराजा + अप + ह + णिनि कर्त्तरि साधुकारिणि । तेषाम् । Qual. अस्माकम् । By father's promise राजा is Bharata's due and we are going to snatch it. So if लोभ is to be attributed at all it is to be attributed on us. “न” by काकु (intonation or वचनभङ्ग) gives this meaning here. राजा is Kaikeyi's son's due, so by praying for it she should not be blamed at all.

काञ्चुकीयः—अथ—

Cham.—But then—

रामः—अतःपरं न मातुः परिवादं श्रोतुमिच्छामि ।
महाराजस्य वृत्तान्तस्तावदभिधीयताम् ।

Rama—I don't want to listen to mother's faults anymore.
Let the king's news be narrated.

काञ्चुकीयः—ततस्तदानौम्—

शोकादवचनोद्वाजा हस्तेनैव विसर्जितः ।

किमप्यभिमतं मन्ये मोहञ्च नृपतिर्गतः ॥ १६ ॥

Cham.—Then at that time, the king dismissed me (or sent me away) by beckonings, being himself unable to speak through grief, and the king too attained unconsciousness that was desirable to him.

रामः—कथं मोहमुपगतं ।

Rama—What, he fainted down ?

(नेपथ्ये) कथं 'कथं मोहमुपगतं' इति ।

यदि न सहसे राज्ञो मोहं धनुः स्पृश मा दया ।

(In the dressing room) What ! (you say) "What, he fainted down" ?

If you can't tolerate king's sorrow or unconsciousness, then have recourse to bow (for remedy) and pity should not be shown (at all)

रामः—(आकर्ण्य पुरतो विलोक्य)—

अक्षोभ्यः क्षोभितः केन लक्ष्मणो धैर्यसागरः ।

येन रुष्टे ण पश्यामि शताकीर्णमिवाग्रतः ॥ १७ ॥

Rama—(Hearing and looking ahead)—who has disturbed Lakshmana, who can't be agitated and is the repository of patience or fortitude, and who being angry I find the place in front as crowded by hundreds of persons.

Beng.—काञ्चुकीय—तारपर... । राम—एतपर आर बाहुनिन्ना

শুনিতে চাহি না। মহারাজের বার্তা বল। কাঞ্চকীয়—তারপর তখন রাজা শোকে বাক্যহীন হওয়ায় আমি তাঁর হস্তসংজ্ঞাবারা (আপনার নিকট) বিস্মৃষ্ট বা প্রেরিত হইলাম। এবং রাজাও অনির্বচনীয় অভীষ্ট (বাঞ্ছিত) মোহে মগ্ন হইলেন। রাম—কি, তিনি মোহপ্রাপ্ত হইলেন! (নেপথ্যে) কি বলিলেন?—“কি তিনি মোহপ্রাপ্ত হইলেন”। যদি রাজার মোহ সত্য না হয়, তবে (দোষীর প্রতি) ধম্ম ধারণ করুন, দয়া দেখাইবেন না। রাম (শুনিয়া ও সন্মুখে অবলোকন করিয়া)—অক্ষোভ্য ও ধৈর্য্য-সাগর লক্ষণকে কে ক্ষোভযুক্ত করিল। যে লক্ষণ রুষ্ট হইলে আমি অগ্রদেশ জনশতদ্বারা আকীর্ণ দেখি।

Tika.—‘অথ’ অনন্তরম্—ইতি ক্রমেণ কাঞ্চকীয়ৈ কৈক্যৌদৌষান্तरমপি কথিতং প্রবৃণ্ণে মতি রামঃ। রাহু—‘অতঃপর’ মাতঃ পরিবাদ’ বিদ্যমানদৌষমপি ‘শ্রীত’ ন ইচ্ছামি’। ‘মহারাজস্য তু হতান্तरঃ’ বার্তা অভিধীয়তাং তাবত্ ‘কথ্যতাং এব’ [‘তাবত’ ইত্যত্র অবধারণে’ব্যয়ম্]। ততঃ কাঞ্চকী কথয়তি—শোকাদিতি।

অন্বয়ঃ—শোকাৎ অবচনাৎ (হিতোঃ) রাজ্ঞা (অহং) হস্তৈ নৈব বিসর্জিতঃ। চ নৃপতিঃ কিমপি অবিমতম্ (ইষ্টং) মোহং গতঃ (ইতি) মন্যে। [যদ্বা—নৃপতিঃ মোহং গতঃ। এতচ্চ কিমপি অবিমতং মন্যে]।

ব্যাখ্যা—‘শোকাৎ’ কৈক্যৌবাক্যজন্যাৎ দুঃখাৎ হিতোঃ, ততश्চ শোকাবিগাৎ ‘অবচনাৎ’ বাক্যরোধাৎ চ হিতোঃ বাক্যং বিনৈব অহং ‘রাজ্ঞা’ দশরথেন ‘হস্তৈ নৈব হস্তসংস্পর্শ্যৈব’ ‘বিসর্জিতঃ’ ত্বত্সমোপি প্রেপিতঃ। ততঃ ‘নৃপতিঃ’ দশরথশ্চ দুঃখভারমসহমানঃ ‘কিমপি’ অপর্য্যনীয়ম্ অথ চ ‘অবিমতম্’ ইষ্টং, দুঃখসহনাৎ মোহৌ বরমিতি হিতোঃ অবিমতং ‘মোহং গতঃ’ প্রাপ্তঃ ইতি ‘মন্যে’ জানামি। যদ্বা—‘নৃপতিঃ মোহং গতঃ’। এতৎ বস্তু ‘কিমপি’ অনির্বচনীয়মপি ‘অবিমতং’ নৃপতিঃ ইষ্টং ‘মন্যে’ তর্কয়ামি। মোহাবস্থায়াং শোকদুঃখবেদনাভাবাৎ। ততঃ রামো’বদত্—‘কথং’ [অথ আশ্চর্য্যো প্রশ্নে বা অব্যর্থ-মেতৎ] কিম্। নৃপতিঃ ‘মোহমুপগতঃ’ প্রাপ্তঃ। রাজা মোহং গতঃ? ইতি আশ্চর্য্য-মতঃ অসম্ভব এতৎ। ‘নেপথ্যে’ বৈধরচনাস্থানে লক্ষণশ্চ ততঃ রামবাক্যসুস্বার্থ্য

कथयति—कथं “कथं मोहमुपगतः” इति ब्रवीषिचेत्, तथा एतत् असह्यं मन्यसे चेत्, मोहम् असह्यं सम्प्रधार्था आह—‘यदि राज्ञः’ दशरथस्य ‘मोहं न सहसे’ ततः अस्य प्रतीकारश्च इच्छसि दीपिनं दण्डय, ततः ‘धनुः स्पृश’ धारय । ‘दया मा कार्या’ दीपयुक्ते स्वजनेपि दया न कर्त्तव्या । अनन्तरं रामः एतत् वचनम् ‘आकर्ण्य’ श्रुत्वा ‘पुरतः’ अग्रभागे [‘पुरतः’ इति अव्युत्पन्नमवायमेतत् । न तु पूर्वशब्दात् अतसुचं प्रत्ययेन निष्पन्नम्—इति दीक्षितकृतायां मनीरमायां स्पष्टमेतत्] ‘बिलोक्य’ दृष्ट्वा आह—अलोभ्य इति ।

अन्वयः—कीन अलोभ्यः (लोभयितुमसाध्यः) धैर्यसागरः लक्षणः लोभितः (लोभं प्रापितः) । रुष्टेन (कुपितेन) येन (हेतुना) अग्रतः (अग्रदेशं) शताकीर्णमिव (जनशतपरिव्याप्तमिव) पश्यामि । एकोपि महायोद्धासौ रोषणतया आन्दोलनात् अग्रस्थानं जनशताकीर्णमिति मतिं जनयतीति भावः । अन्वत् स्पष्टम् । सर्ववानुष्टुप् छन्दः ॥

Notes

1. अग्र—An अव्यय meaning अनन्तरम् । Kanchukin was going to narrate further faults of Kaikeyi in the matter. But Rama as a noble one and being as such averse to hear superior's faults stops him saying—अतः परं मातुः परिवादं श्रोतुं न इच्छामि । Here mark Rama's high nobility of mind. परिवाद and परीवाद (परि + वद + घञ्) are correct by the rule “उपसर्गस्य घञि अमनुष्ये बहुलम्” । The word परिवाद is significant. It includes वियमानदोष even, and Rama does not at all like to hear any fault of mother, and reverts to know all about his father the महा-राज then.

2. शोकात्, अवचनात्—हेतौ ५मी । Due to शोक, he was without वचन, and being वचनहीन, he sent me to you through हस्तं च । हस्तेन has thus करणे ३या ।

3. विसर्जितः—वि + सृज् + णिच् + क्त कर्मणि । विष्टुष्टः also means the same, comp “विष्टुष्टपार्श्वानुचरस्य तस्य” । उक्तकर्म here is “अहम्” understood.

4. किमपि—It means something indescribable ; qual. मोहम् or एतत् understood ; see Tika. Comp “काप्यभिख्या तयोरासीत्” and “किमपि किमपि मन्दमासत्तियोगात्”, “किमपि किमपि बहु प्रलपितवान्” । See Tika, for both kinds of constructions here.

5. कथम्—Pt. Ganapati Shastri and Mr. Kale &c., take it to mean “केन प्रकारेण” i. e. how. This is wrong here. For Kanchukin says that due to शोक he fell down unconscious [शोकात् नृपतिः मोहं गतः] । Now the cause of मोह being already stated, it is impossible for Rama to ask again about the cause thereof. So take it as an अवयव to mean आश्चर्य i. e. what (!). Comp “कथमुपरतः” and “कथमुज्जयिनीनाम”—in Swapnanataka V. King’s मोहगमन was amazing and so intolerable to Rama, so he says—कथं etc. ; or — it is an अवयव denoting प्रश्न i. e. in the sense of किम् (with surprise behind it), comp “कथं न करोयमासुक्तविवाह-कौतुकः”—Kalidasa &c. Also note that Lakshmana takes and understands Rama in this way and says startingly “कथम् ! (त्वं) कथं (राजा) मोहमुपगतः इति ब्रवीषि “i. e. what ! “you say he is fainted down” ; first कथम् is an अवयव meaning what, and the rest is repetition of Rama’s word “कथं मोहमुपगतः” । If this is intolerable to you then take up arm to punish the guilty one in this matter (cp “यदि न सहसे राज्ञो मोहं धनुः स्पृश”) । Thus this is the natural spirit of the poet. And Explanation in any other way here is unnatural and wrong.

6. अचोभ्यः—चोभयितुमयोग्य इति चोभ + णिच् + यत् = चोभ्यः to be agitated. न तथा, नञतत्। qual. लक्षणः। He is not only अचोभ्य like a sea, but himself चैर्यसागरः as well. If such a one is disturbed then like a sea it will flow in many ways and wash or crush all before him.

7. रुष्टेन—This is equivalent to रुक्मिणि। qual. येन। See Tika.

8. अगतः—अग + शस् (रया) + तसि = अगतः i. e. अगस्थानम्। Here तसि comes in place of द्वितीया, compare the varttika “आद्यादिभ्य उपसंख्यानम्” and it is an आकृतिगण। अवाय – but obj. of पश्यामि ॥ शताकीर्णम्—आ + कृ + क्त = आकीर्णं scattered, crowded. शूनेन (जनेन) आकीर्णम्। Pred to अगतः। Construe – अगतः (अगस्थानं) शताकीर्णमिव पश्यामि। Or construe—येन रुष्टेन अगतः (अगभागे) [वर्तमानः स्थानं] शताकीर्णमिव मन्ये। This is due to his आन्दोलन and quick movements here and there on and on. Such a strong योद्धा appears as many at a time due to his quick movements and change of places. Compare “एकोदाशरथिः कामं यातुधानाः सहस्रशः। ते तु यावन्त एवाजौ तावाञ्च ददृशे स तैः” – Raghu, and also Kirata XIV sl. 58, where गणस see Arjuna as facing one and all, though alone. This shows Lakshmana was angry and himself alone ready and capable to fight out hundreds of fighters.

(ततः प्रविशति धनुर्वाणपाणिलक्ष्मणः)

लक्ष्मणः (सक्रोधम्)—कथं ‘कथं’ मोहमुपगत इति ।

यदि न सहसे राज्ञो मोहं धनुः स्पृश मा दया

स्वजननिभृतः सर्वोऽपेयवं मृदुः परिभूयते ।

अथ न रुचितं मुञ्च त्वं मामहं कृतनिश्चयो

युवतिरहितं लोकं कर्त्तुं यतश्छलिता वयम् ॥ ১৮ ॥

(Then enter Lakshmana with bow and arrow in hand)

Lakshmana (with wrath) – what, (you say) “what he has fainted down” (If you cant tolerate King Dasaratha’s swoon, then have recourse to bow (for remedy) and don’t stick to compassion. Those who are forgiving and compassionate on his relatives are thus overpowered. If this is not agreeable to you, then let me have leave (to tackle the situation), and I am determined to make the world free of youthful ladies, for we are deceived by them.

Beng.—(তারপর ধনু ও বাণ হস্তে লক্ষ্মণের প্রবেশ) লক্ষ্মণ (সকোপে)—কি “কি রাজা মোহগ্রস্ত হইয়াছেন” এই কথা বলিতেছেন ? যদি রাজার মোহ অসহ্য হইয়া থাকে, তবে প্রতীকারের জন্ত ধনু ধারণ করণ, দয়াপ্রকাশ করিবেন না । নিজজনে ক্ষমাযুক্ত সকুললোকই এই ভাবে পরাভূত হইয়া থাকে । যদি এটা আপনার রুচিকর না হয় তবে আমাকেই ছাড়িয়া দিন, আমি জগৎকে যুবতিরহিত করিতে সক্ষম করিয়াছি, কারণ আমরা যুবতি কর্তৃক ছলিত হইয়াছি ।

Tika.—‘লক্ষণঃ সক্রোধম্’ ক্রোধেন সহ বচমান’ তত্ যথা তথা আহ—‘কথম্, “কথং মোহমুপগতঃ রাজা” ইতি ত্বং বদসি । যদি এবং বদসি চেৎ তদা –

অন্বয়ঃ—যদি রাজঃ মোহং ন সহসে (তদা) ধনুঃ স্পৃশ, দয়া মা কার্য্যা । স্বজননিবৃত্তঃ স্তুঃ সর্বোপি এবং পরিভূয়তে । অথ (এতৎ) ন (তে) রুচিতং, (তদা) ত্বং মাং মুञ्চ । অহং লোকং যুবতিরহিতং কৰ্ত্তুং কৃতনিশ্চয়ঃ (ভবামি), যতঃ বয়ং (যুবত্যা কৈকেয়া) ছলিতাঃ ।

বাখ্যা—‘যদি রাজঃ’ দশরথস্য ‘মোহং ন সহসে’ স অসহ্যযেত্, তদা তত্-

प्रतिकाराय अपराधिनं प्रति 'धनुः स्पृश' धनुः धारय, अपराधिनमव दण्डय । 'दया च माकायां' न विधातव्या । दयाप्रकाशे दोषमाह—'स्वजने निभृतः' निरतः, चमौ इत्यर्थः, स्वजने दयापरवशः तथा 'सुदुः' अतीक्ष्णः 'सर्वः अपि' जनः 'एवम्' अनेन प्रकारेण राज्य-नाशादिक्रमेण 'परिभूयते' प्रपीड्यते अन्यैः लोकैः इति शेषः । 'अथ' पक्षान्तरे 'एतत् वस्तु' तुभ्यं 'न रुचितम्' न अभिलषितं चेत् तदा 'त्वं मां सुखे' यथेच्छं कर्तुं धनुर्धारयितुञ्च अनुजानीहि । अनुज्ञाति किं करिष्यामि इति पृच्छसि चेत् तदा शृणु—'अहं' लोकं युवतिरहितं कर्तुं कृतनिययः भवामि । कुत एतावान् तव सङ्कल्पः इत्यावाह—'यतः' यस्मात् हेतोः वयं युवत्या कैकेय्या एव 'हृलिताः' स्वाधिकांरात् वञ्चिताः । ततः अपराधिनीं युवतिजातिं निर्मूलयामि इति भावः । [हरिणीवृत्तम् । लक्षणं यथा— "न समरसला गः वड्वेदेह्यैर्हरिणीमता"] ॥

Notes

1. धनुर्वाणपाणिः—qual. लक्षणः । धनुश्च वाणश्च, धनुर्वाणम्, or धनुर्वाणे (with द्रव्याविबन्धा); समाहार comes by "जातिरप्राणिनाम्", or इतरैतरद्वन्द्वम् । तत् पाणौ यस्य, बहु । By the rule "सद्यमीविशेषणे बहुव्रीहौ" such वाधिकरणबहु—is sanctioned in Panini-grammar and that the सप्तम्यन्त word in a बहुव्रीहि is to be placed first. But here the सप्तम्यन्त word पाणि does not lead. This is due to the varttika "प्रह्वरणाथैभ्यः परे निष्ठासप्तम्यौ" ।

2. कथम् &c—See ante.

3. मा दया—मा is a negative particle. Construe—दया मा कायां । For uniformity of प्रक्रम, मा दयाम् would have been better here.

4. धनुः स्पृश—It means touch or hold bow, i. e. punish the guilty in the matter.

5. स्वजननिभृतः—lit निभृत means 'concealed' 'let at ease'

etc ; thence here it means silent or forgiving ; खजने निभृतः (निस्तब्धः or क्षमी) सुपसुपा । Not only such, but मृदुः (lenient person) too, qual सर्वः । Such lenient and खजनक्षमी person is overpowered by others ; परि + भू + लटते कर्मणि = परिभूयते is defeated. An over-lenient one is always attacked, so to rise, one should be both lenient and stern as time demands it—"मृदुहि राजा सततं जङ्घी भवति सर्वशः" "Mahabharata "मृदुहि परिभूयते"—Ramayana. "तेजः क्षमा च नैकान्तं कालज्ञस्य महीपतेः"—Magha etc.

6. रुचितं—रुच + क्त कर्मणि । Is agreeable. Construe - एतत् ते न रुचितं यदि &c.

7. वां सुख—let me have leave and I will do the remedy.

8. कृतनिश्चयः—निस् + चि + अप् भावे = निश्चयः determination' कृतः निश्चयः येन, बहु । Comp. "तस्मादुतिष्ठ युद्धाय कृतनिश्चयः"—Gita. I am determined to make the लोक as युवतिरहित ।

9. युवतिरहितम्—युवति is fem. of the base युवन् by the Panini rule "युनक्तिः" । And युवती ending in दीर्घ is from यु + शठ + ङीप् स्त्रियाम् । युवत्या रहितम् । इतत् । Pred to लोकम् । As this calamity is due to the young lady Kaikeyi so Lakshmana furiously determines to make the world free of युवति ।

10. Remark.—लक्ष्मण is intolerant of अन्याय on his father and brother specially, and determines to take serious step against this be she his mother or any other relative. But we will see in the next sentence that Sita in her naturally calm and feminine temperament takes this as a sorrowful undesirable incident ; comp "आर्ययुव, रोदितवो काले सौमित्रिणा धनुः टहीतम्" ।

सोता—अथ्यउत्त, रोदिदव्वे काले सोमिच्छिणा धणू गहीदं ।
अपुव्वो खु से आआसो [आयंपुत्त, रोदिदव्वे काले सोमिच्छिणा
धनुर्द्वैतम् । अपूर्वः खलु अस्यायासः] ।

Sita—Noble husband, Lakshmana, son of Sumitra has taken up arrow at the time for weeping ; unprecedented indeed is his enterprise.

रामः—सुमित्रामातः, किमिदम् ।

Rama—Ho son of Sumitra, what is this ?

लक्ष्मणः—कथं कथं किमिदं नाम ?—

क्रमप्राप्ते हृते राज्ये भुव शोच्यासने नृपे ।

इदानीमपि सन्देहः किं क्षमा निर्मनस्विता ॥ १८ ॥

Lakshmana—What, what, “what is this” ? When the kingdom got in turn of accession is snatched away and the King (Dasaratha) is placed in a pitiable plight, even then you are inactive (as to remedy) ; is it forgiveness, or is it want of mental pluck ?

रामः—सुमित्रामातः, अस्मद्राजभ्रंशो भवत उद्योगं जनयति । आः अपण्डितः खलु भवान्—

भरतो वा भवेद्राजा वयं वा ननु तत् समम् ।

यदितेऽस्ति धनुःश्लाघा सा राजा परिपाव्यताम् ॥ २० ॥

Rama - Ho Sumitra's son, our loss of kingdom urges you to action. Ha ! you lack in judgment. It is all the same whether Bharata or I am the King. If you arrogate of your

skill in archery then let that King (Bharata) be protected (or-safeguarded).

লক্ষ্মণঃ—ন শক্লোমি রোষং ধারয়িতুম্ । ভবতু ভবতু ।
গচ্ছামস্তাবত্ । (প্রস্থিতঃ) ।

Lak.—I cant check my anger. However I will go away.
(He just begins to go out)

রামঃ—(আত্মগতম্ ?)

ত্বেলোক্যং দুগ্ধকামিব ললাটপুটসংস্থিতা ।

ভ্রুকুটিলক্ষণস্যেষা নিয়তৌব্যবস্থিতা ॥ ২১ ॥

(প্রকাশম্) সুমিত্রামাতঃ. ইতস্তাবত্ ।

Rama—This frown of Lakshmana, which is fixed like providence's dispensation and has appeared on his forehead is about to consume all the there worlds. Ho Sumitra's son, do come here.

লক্ষণঃ (প্রত্যাহৃত্য)—আর্য্য অয়মস্মি ।

Lak.—(turning back) Noble one, here am I (come).

Beng.—সীতা—আর্য্যপুত্র, রোদনযোগ্যকালে স্মিত্রাপুত্র লক্ষ্মণ ধনুধারণ করিয়াছে। এর উত্তোগ অপূর্ব বটে। রাম—স্মিত্রাপুত্র, একি ! লক্ষ্মণ—কি কি “একি” বলিতেছেন—ক্রমপ্রাপ্ত রাজ্য অপহৃত হইলে এবং রাজা দশরথ শোচনীয় অবস্থায় উপনীত হইলেও, এখনও প্রতিকারের প্রতি উত্তোগাভাব, এটা কি ক্ষমা অথবা মনুষ্যত্বহীনতা । রাম—স্মিত্রাপুত্র, আমাদের রাজ্যনাশ তোমার উত্তোগ উৎপাদন করিতেছে। আঃ, তুমি বিবেকহীন—ভরত বা আমি যেই রাজা হই—হুই সমান, যদি তোমার ধনুরহঙ্কার হইয়া থাকে তবে নূতনরাজা ভরত

রক্ষিত হোক। লক্ষণ—রাগ সামলাইতে পারি না। আচ্ছা বেশ, আমি তবে যাই (সবেমাত্র প্রস্থান)। রাম—নিয়তিতুল্য অব্যর্থ লক্ষণের এই ক্রকুটি তার ললাটে আবির্ভূত হইয়া পৃথিবী দগ্ধ করিতে চাহিতেছে। স্মিতাপুত্র, এখানে আইস। লক্ষণ—আর্য্য, এই আমি আনিয়াছি।

Tika.—মহারাজস্য মোহপ্রাপ্তৌ, আর্ধ্যপুত্রস্য রাজ্যনাশাच्च 'রোদিতবো কালো' রোদনযোগ্যে মুহূর্ত্তে 'সৌমিবিণা' সুমিবাণুর্বাণ লক্ষণেণ [বাহাদিলাত্ সুমিবাশব্দাৎ ইত্য] প্রতিকারায় 'ধনুর্ঘৃহীতম্'। 'অস্য আয়াস:' উদ্যোগ: 'অপূর্ব্বে' এব' অদৃষ্টপূর্ব্ব:। কথং কথম্ [আবেগে সম্ভ্রমে বা দ্বিহুতি:] বদসি "কিমিদং নাম" ইতি। তব এব'বিধং ভাষণমযুক্তম্ তত্কারণং শ্রণু ॥

অন্বয়:—ক্রমপ্রাপ্তৌ রাজ্যে হতে (সতি) ভুবি নৃপে শোচ্যাসনে (সতি) ইদানোমপি (প্রতীকারে) সন্দেহ: (অনধ্যবসায়: দীলায়মানচিত্তত্বম্)। কিম্ এষা চমা (উত) নির্ম'নস্থিতা (ভবতি)।

ব্যাখ্যা:—'ক্রমপ্রাপ্তৌ' পিষ্টপিতামহক্রমেণ 'প্রাপ্তৌ' ন্যায়ত: লক্ষ্যে রাজ্যে' তব স্বভাগ-ভূতে রাজ্যে ইত্যর্থ: 'হতে সতি' বলাত্ অন্যায়ত: আকৃতে সতি, এব' কারণে 'নৃপে' দশরথে সৌহৃদ্যস্তো চ সতি ইত্যর্থ: 'ইদানোমপি' এতদবস্থায়ামপি তে 'সন্দেহ:' প্রতীকারে অনধ্য-বসায়: স চ অনধ্যবসায়:, তব "সুমিলামাত: কিমিদম্" ইতি বচনেন সূচিত:। এষো'নধ্যবসায়: কিং 'চমা' দয়া স্যাত্ উত 'নির্ম'নস্থিতা' মনুষ্যত্বহীনতা বা স্যাত্ ইতি ন সম্যগ্জানানি। তত: রাম আহ—হে 'সুমিলামাত: অক্ষরাজ্যশ:' মদ্রাজ্য-নাশ: ভবত: 'উদ্যোগ' সমুদ্যোগ' 'জনয়তি' উত্পাদয়তি। কিন্তু 'ভবান্' অপরিণত এব' বিচারমূদ: প্রতিভাসি ['আ:' ইতি ক্রোধে অব্যয়ম্]।

অন্বয়:—ভরত: বা ভবেত্ রাজা বধ' (অহম্) বা রাজা (ভবেয়ম) —ননু তত্ সমম্ (স্যাত্)। (কিন্তু) যদি তে ধনু:শ্লাঘা স্তি (ধনুর্বি'ষয়ে অহঙ্কারী বিদ্যতে) (তদা) স রাজা (নবীনো রাজা ভরত:) পরিপাল্যতা (ত্বয়া রত্ন্যতা)।

ততো লক্ষণ: কথয়তি—'অহ' রোষ' ক্রোধ' 'ধারয়িতু' নিয়ন্তুম্ 'ন শক্লোমি'। অত:

‘गच्छामः तावत्’ गमिष्याम्येव [“अस्मदीहयोश्च” इति सूत्रेण एकार्थे बहुवचनम्] ।
[“भवतु” इति अवायमेतदन्न । आवेगे हिलम्] ॥

ततो रामो ब्रूते—अन्वयः । ललाटपुटसंस्थिता एषा लक्षणस्य भ्रुकुटिः, वावस्थिता
नियती इव, वैलोक्य दग्धुकामा इव (भाति) ।

वाखा—‘ललाटपुटसंस्थिता’ ललाटप्रदेशोदिता ‘एषा’ पुरी दृश्यमाना [“समौप-
तरधत्तिं चैतदीरूपम्” इति वचनात्] ‘लक्षणस्य भ्रुकुटिः’ एतत् भ्रुकुटिधारणम्
‘वावस्थिता’ नियता अवश्यभावौ इत्यर्थः (नियती इव) नियतिरिव विधिरिव ‘वैलोक्य’
दग्धुकामा इव’ दहनोद्यता एव । यथा विधिः उद्देश्यं प्रति अवश्यमेव गच्छति तथा
अस्य एष भ्रूवत्सोपि दहने अवश्यं प्रवृत्तः इति भावः । अनन्तरं लक्षणं क्रोधात्
वारयितुमाह—‘सुनिवासात्’, इतः तावत् आगम्यताम् त्वया ।

लक्षणमाह—‘आर्थं अयमस्मि’ आगतो भवामि ।

Notes

1. रोदितव्ये—रुद + तव्य कर्मणि = रोदितव्य fit to be lamented on.
Prof. Shastri makes तव्य here as अधिकरणे वाहुलकात् । But this is
unnecessary here. तस्मिन् । Qual. काले । Now Dasaratha fainted
down and yourself (Rama) has lost his legitimate राज्य । So the
time was fit for lamentation and it was a sorrowful incident
that even now Lak. takes up bow for remedy. This is unpara-
lleded nodoubt.

2. सुनिवासात्—सुनिवासात् यस्य, बहु । तत् समुद्भौ । Here want
of कप् (समासान् in बहुव्रीहि) is rather unusual ; acc. to panini कप्
here is to come by the rule “नट्टातश्च”—and माट् ends in ऋ । But
some scholars including Mm. Shastri think this कप् optional
after the base माट् । They argue thus—‘मातञ् मातृकमाट् वा’ इति
वात्तिके बहुव्रीहौ षडः सम्प्रसारणविकल्पविधायके मातृकमाट् शब्दयोर्निर्देशात् कपो
वैकल्पिकत्वं बोधाम्” । Acc. to commentators of मुग्धबोधव्याकरण when

सुति is implied मादृ should not become मादृक in बहुव्रीहि (see Act II. infra) and such are legitimate forms. Bhasa uses such words here and elsewhere ; similarly he uses 'न शक्नोमि रोषं धारयितुम्' in several places ; the word is significantly used here. By reminding Lakshmana of सुमित्रा, Rama wants him to be rather sober controlled and tranquil like सुमित्रा । So Rama says "किमिदम्" what is this i. e. this क्रोध now on your part is not fit ; away with it.

3. कथं कथम् &c—see Tika and ante, under "कथं मोहसुपगतः" &c.

4. क्रमप्राप्ते—"क्रमेण प्राप्तम्, इतत् । तस्मिन् । qual. राज्ञि । The राज्ञि was क्रमप्राप्त so by law of primogeniture it was Rama's own notwithstanding Dasaratha's प्रतिश्रुति for it to कैकेयी । This is Lak's view ; not only is this snatched (हृत), but नृप is in a sad plight for this. This is intolerable and even now you should not say "सुमित्रामातः किमिदम्" ? This क्षमा will show' want of manliness on us. Comp "भवाद्दशाद्येदधिकर्वते रतिं हन्तृहता मनस्विता" —Bharavi.

5. शोच्यासने—शुच + खत् आवश्यक = शोच्यम् pitiable. Here कुल in शोच्य when खत् follows, is barred by the rule "ख आवश्यक" । शोच्यम् आसनम् (अवस्थानं) यस्य, बहु । Pred to नृपे (which has भावे ०मी) ।

6. सन्देहः—सम् + दिह + वज् । Here it means indecision as to action i. e. अनध्यावसायः । This अनध्यावसायः proves either क्षमा or निर्मनस्विता here. प्रशक्तं मनः अस्य इति मन्स + विनि मत्वर्थे = मनस्विन् noble

one. निरस्तः मनस्विनः इति निर्मनस्वी, प्रादितत् । तस्य भाव इति निर्मनस्विन् + तल् = निर्मनस्विता want of manliness. See Tika.

7. अस्मद्राजभंशः—अस्माकं राजास्म । तस्य भंशः (नाशः) । इतत् । Nom to जनयति । Rama sees that Lak. feels his राजानां as his own ; so for singular as मद्राज he says अस्मद्राज here. Comp 'वयं वा भवेमराजा' etc. below. Everywhere we have pl. for sing. by the rule "अस्मदो द्वयोश्च" । When Lak. fights for the legitimate due of his brother, Rama takes a liberal view of the situation and says that it is all equal whether I or Bharata is the King here and so तितिक्षा or क्षमा is best here. So no question of निर्मनस्विता arises. So he emphatically says "भवान् अपाण्डितः खलु ।" His अपाण्डित्य lies in not taking this as equally.

8. धनुःश्लाघा—धनुषि or धनुषः श्लाघा । Boast of archery. This line occurs also in Abhi III. 22.

9. भवतु—An अव्यय meaning "well". आवेगे हितम् । I cant control myself hence I will retire hence, and thus no unpleasantness will arise here.

10. प्रस्थितः—By this the poet means that he has just started when Rama called him back by "सन्निवृत्तातः इतः तावत् (आगम्यताम् त्वया)" । That is—the क्त here is in आदिकर्मणि । Also compare "अचालं बाला स्तनभिन्नवल्कला तदा वृषराजकेतनस्तमाललम्"—Kalidasa.

11. वैलोक्यम्—दयाणां लोकानां समाहारः विलोकी समाहारद्वयः । ततः चातुर्वर्ण्यादित्वात् स्याद्येव्यञ् । Obj of दग्धम् in दग्धकामा ॥ दग्धम् कामो यस्याः, बहु with मलोप by the maxim "तुङ्गाममनसोरपि" । See also under वक्रकामा in sak and ante. qual. भ्रुकुटिः ॥ ललाटस्य पुटम् (पादम् or

स्थानम्) ; or प्रशस्तः ललाटः इति ललाटपुटः नित्यतत् । तत्र संस्थिता, सुप्रशुभा ।
qual. भ्रुकुटिः ।

12. नियतीव—नियतौ + इव । Like fate. As fate is व्यवस्थिता i. e. fixed and predestined in her course as Bhasa and others say (cp “उद्दामिवकिशोरी नियतिः खलु प्रतीष्ठं गच्छति” and “सर्वं कृष्ण भगवती भवितव्यतैव” &c.), so Lak’s भ्रुकुटि seems to be preordained to consume विलोकी । The base नियति is like मति, so the proper form here should be नियतिरिव । But नियतीव instead is a शिष्टप्रयोग or चार्धप्रयोग ; or take नियति as क्तजन्य and then add ङीष् (वृद्धादिवात्) by the गणसूत्र “क्तकारादक्तिनः” । But this is a far-fetched defence. The reading वियतीव here does not give good sense.

13. Remark—Here also in “लक्षणः—चार्यः अयमस्मि” The stage—direction is faulty ; after the stage-direction “प्रस्थितः” before, here there should be some such word as प्रत्यादृत्य in Lak’s speech. So we suggest this emendation here.

N. B.—We also suggest “आत्मगतम्” in Rama’s speech before “वैलोक्यं दग्धुकामेव” (sl. 21) and “प्रकाशम्” before “सुनिवामातः इत-
स्तावत्” there.

रामः—भवतः स्थैर्यमुत्पादयता मयैवमभिहितम् । उच्य
तामिदानीम्—

ताते धनुर्ममयि सत्यमवेक्षमाण

सुञ्चानि मातरि शरं स्वधनं हरन्तगाम् ।

दोषेषु वाह्यमनुजं भरतं हनानि

किं रोषणाय रुचिरं त्रिषु पातकेषु ॥ २२ ॥

Rama—I have said this (or thus) to create or produce

calmness in you. Now you just say—should I direct my bow on father who is observing truth, or should I let the arrow fall on mother who is securing or taking her own wealth (of kingdom), or should I kill my younger brother Bharata who is quite free of any guilt ; and among these three sins which is agreeable to you, the enraged one.

Beng.—राम—तोमार चित्तस्थिरता सम्पादनर जगु आमि एकथा बलियाहि । এখন তুমিই বল দেখি—মতাপালনে রত পিতার প্রতি কি করিয়া ধন্যরাকর্ষণ করি, নিজধন গ্রহণরতা মাতার প্রতিই বা কি করিয়া শরত্যাগ করি, অথবা দোষের বর্হিত্ত অর্থাৎ নির্দোষ কনিষ্ঠ ভ্রাতা ভরতকে কি করিয়া হত্যা করি ; এই তিন পাপকার্যের মধ্যে, ক্রুদ্ধ তোমার নিকটই বা কোন্টো ক্রটিকর বল ?

Tika.—‘भवतः स्थैर्यम्’ चित्तस्थिरतां रीषाभावम् इत्यर्थः ‘उत्पादयता’ जनयता ‘मया एवम्’ “अपण्डितः खलु भवान्” इत्यादिहृपं वा इत्यादिप्रकारेण ‘अभिहितम्’ कथितम् । त्वया एव तावत् ‘इदानीम् उच्यताम्’ कथ्यताम्—

अन्वयः—सत्यमवचसाणि ताते (अहं कथं) धनुः नमयि (नमये इत्यर्थः) स्वधनं हरन्त्याम् मातरि (वा कथं) शरं सुञ्चानि, दीपेषु बाह्यम् अनुजं भरतं (वा कथं) हनानि ? त्रिषु (एषु) पातकेषु रीषणाय (क्रुद्धाय तुभ्यं) किं रुचिरम् (स्यात्) ?

व्याख्या—‘सत्यमवचसाणि’ कैकेयै प्रतिश्रुतराज्यप्रदानरूपं सत्यं पालयमानि ‘ताते’ पितरि दशरथे ‘अहं धनुः’ कथं ‘नमयि’ नमदै योजयै इत्यर्थः [“नमयि” इति आर्षप्रयोगः, “नमये” इति साधुः । अहं विधौ वा लोट्] । ततः धनुःप्रहारो नास्-त्येव इत्यर्थः ; ‘स्वधनं’ निजपात्राभारूपं राजधनं ‘हरन्त्याम् मातरि’ कथं ‘शरं सुञ्चानि’ पातयानि, मातापि शराघातानर्हा एव इत्यर्थः । तथा ‘दीपेषु बाह्यं’ दीपशून्यम् ‘अनुजं भरतं’ कनिष्ठं तदाख्यं भ्रातरं कथं ‘हनानि’ वधेन योजयानि, सोपि वधानर्ह एव । एषु ‘त्रिषु पातकेषु’ पापेषुमध्या ‘रीषणाय’ क्रुद्धाय तुभ्यं किं पातकं

‘दक्षिणम्’ अभिमतं तत् त्वया एव इदानीम् उच्यताम् । यदि किमपि न दक्षिणं तदा धनुः परित्यज्या शान्तिभव । इति कौशलेन धैर्यमापादितो लक्ष्मणो रामेण । वसन्त-तिलकं हसम् ॥

Notes

1. उत्पादयता—उद् + पद + णिच् + शट् । Qual. मया understood. I want your चित्तस्थे र्यां, so I said to you “आः अपण्डितः खलु भवान्” &c. But don’t mind for this. And also consider that to take up arms as remedy against father or mother or brother is impossible. एवम्—Refers to Rama’s speech ‘सुनिवासातः... अपण्डितः खलु भवान्’ &c. ante.

2. सत्यम् अवेषमाणे—अव + ईत् + शानचकर्त्तरि = अवेषमाणे observing. Qual. ताते which like मातरि has अधिं ७मी ।

3. नमयि—नम + णिच् + लोट् इ । अहं or विधौ लोट् । Nom. अहम् understood. The sense is—How can I bend my bow on father (ताते कथं नमयि) and he is observing सत्यम् । But in लोट्, इ changes to ऐ, so the proper form here should be नमयै । नम + णिच् is to take आत्मनेपद by “णिच्ञ” for the action should somehow benefit the agent Rama here. So नमयि for नमयै is an आर्षप्रयोग । Pt. Shastri however construes here —नयि (विप्रये) ताते सत्यमवेषमाणे सति धनुः न स्यात् । But as everywhere लोट् is used (e. g. सुञ्चानि, हनानि), so for propriety the 1st line should have a verb in लोट् । And as Bhasa uses anomalous आर्षप्रयोग as in Ramayana, Mahabharata &c., so the reading नमयि for नमयै is preferred, here by us.

N. B.—We may also construe here as—नयि सत्यमवेषमाणे (सति) ताते धनुः न स्यात् । That is—‘if I myself volunteer to observe truth

to safeguard my father against his promise of राजा to कैकेयी, then धनुः should not go on father". From your (Lak's) point of view by क्रमप्राप्ति, kingdom is my due, but if I forego that due to save my father from अपधर्म and myself keep his सत्य, then धनुः should not fall on father. In this construction सत्यमवहेत्यप्राप्ते qualifies नयि (which has भावे ङीत्). This is a simple construction and meets Lak's point of view no doubt; but for propriety's sake we have preferred the reading नमयि here.

3. सुञ्चानि, हनानि—Both take लोट आनि । अहं or विधौ लोट्, as before. See Tika also.

4. स्वधनम् हरन्त्याम्—Though राजा is not कैकेयी's स्वधन he being the ज्येष्ठपुत्र of दशरथ, still from Rama's point of view, it was her own by father's promise to give it to her son. Comp तस्या लोभः अत्र नास्माकं भ्रातृराजापहरिणाम् sl. 15 ante. She is not only माता but also स्वधनं हरन्ती । So she can't be chastised. So he says this. It can't be sarcastic here, for then Rama pours blames on कैकेयी, which he avoids all along ; rather he justifies her action as legitimate. ह + शतृ + डीप् = हरन्ती । तस्याम् । Qual. मातरि ।

5. बाह्यम्—वह्निर्भवे इति वह्निस + यञ् or यञ् (acc. to Kasika) = बाह्यः outside. तम् Qual. भरतम् । He is not only दोषबाह्य । But धनुज as well, so वधानहं ।

6. रोषणाय—रुष + युच् कर्त्तरि = रोषणः one enraged. Qual. तुभ्यम् understood. सम्पदाने ऽर्थौ । See Tika.

लक्षणः (सवाच्यम्)—हा धिक् ! अस्मान् अविज्ञायोपालभसे—

যত্কৃতে মহতি ক্লেশে রাজ্যে মে ন মনোরথঃ ।

বর্ষাণি কিল বস্তব্য' চতুদশ বনে ত্বয়া ॥ ২৩ ॥

রামঃ—অত্র মোহমুপগতস্তত্রমবান্ ? হন্ত নিবেদিতমপ্রমু-
ত্বম্ । (সীতামবলোক্য) মৈথিলি—

মঙ্গলার্থে জনয়া দত্তান্ বহুলান্ স্তাবদানয় ।

করোম্যনৈর্নৃদৈর্ধর্মং নৈবাস্তং নোপপাদিতম্ ॥ ২৪ ॥

Lak.—(With tears)—O Fie. You take me to task by not knowing the real fact. For, I can't have any greed for the kingdom in consideration of the great stricture of residing for fourteen years in the forest, made (by Kaikeyi on thee).

Rama—His Lordship my father fainted down over this fact ? Ha ! he has given proof of his want of control (over himself).

(Looking to Sita) Maithili—Do bring me the barks for this august occasion, given by this (Avadatika), and I shall practice religion not acquired or done by any other King.

Beng.—লক্ষ্মণ (বাঙ্গসহকারে)—হায় ধিক, আমাকে না জানিয়া আপনি তিরস্কার করিলেন, কারণ চৌদ্দ বৎসর বনে বাস করিতে হইবে এইরূপ কঠোর ক্রেশ বিধানকরায় আমার রাজ্যে স্পৃহা নাই ।
রাম—এই কারণে মাননীয় পিতা মোহপ্রাপ্ত হইলেন ? হায়, তিনি সংযমাতাব প্রকাশ করিলেন । (সীতাকে বিলোকন করিয়া) মৈথিলি—এই মঙ্গলকালে তবে অবদাতিকাদত্ত বহুল আনয়ন কর । আমি অল্প নৃপকর্তৃক অপ্রাপ্ত এবং অসাধিত ধর্ম সাধন করিব ।

Tika.—लक्षणः सवाच्यम् [वाच्येन सहवर्तमानम्, तत् यथा तथा—तुल्ययोगी
ऋषीहिः] आह—“हा धिक्” अस्मान् धिक् । धिक्चनस्य कारणमाह—“अस्मान्
प्रविश्यात्” तत्त्वतः अज्ञात्वा एव “उपालभसे” तिरस्करोषि त्वम् । तत्र कारण-
मुपक्षिपति यदिति—

अन्वयः—यत् (यतः) चतुर्दश वर्षाणि त्वया वने वस्तव्यं किल इति महति क्लेशे
(कैकेया) कृते (विहिते सति) मे राज्ये मनोरथः (स्पृहा) न स्यात् ।

व्याख्या—‘यत्’ यतः [एतदर्थे अव्ययमेतत्] ‘चतुर्दशवर्षाणि व्याप्य [“कालाध्व-
नोरत्यन्तसंयोगे” इति व्याप्तार्थं रया] त्वया वने वस्तव्यम् [वसेः भावे तव्यः ।
वास्तव्यमिति तु कर्त्तरि तवात्] स्यात्वा किल [ऐतिह्ये अव्ययमेतत्] इति एव
प्रकारे ‘महति क्लेशे’ कठारे दण्डे ‘कृते’ कैकेया विहिते सति ‘मे राज्ये मनोरथः’
स्पृहा न स्यात् भवितुं न सम्भवेत् [“स्यात्” इति सम्भावनायां लिङ्] । अतोहं
ब्रवीमि अज्ञात्वा एव भवान् मां उपालभते । नैषा मे स्वार्था प्रवृत्तिः किन्तु
अन्यायविरोधी एव मे उद्योगः । ततः रामः कथयति—‘अत्र’ विषये ‘तवभवान्’
मां मे पिता ‘मोहमुपगतः’ प्राप्तः । ‘हन्त’ [कष्टे अव्ययमेतत्] भोः कष्टम्
‘अप्रभुत्वम्’ मनःसंयमाभावः मे पिता ‘निवेदितम्’ मोहगमनेन प्रकटितम् । सीतां
विलोक्याह—हं मैथिलि, अनया दत्तान् वल्कलान् मङ्गलार्थं (प्राप्ते सति) आनय
तावत् । अहम् अन्यैः नृपैः न एव अवाप्तं, न (च) उपपादितम् धर्मं करोमि ।

व्याख्या—‘अनया’ अवदातिकया दत्तान् वल्कलान् तुभ्यं प्रदत्तान् वल्कलान्
‘मङ्गलार्थं’ पितृसत्यपालनरूपमङ्गलव्यापारे प्राप्ते सति आनय तावत् [‘तावत्’
इत्यत्र अवधारणे अव्ययम्] । तेन किं ते स्यात् इति चेत् शृणु—‘अन्यैः नृपैः’
इतिपूर्व्वं वाल्ये न एव ‘अवाप्तम्’ अधिगतम् न च ‘उपपादितम्’ आचरितं ‘धर्मं’
करोमि साधयामि । इल्लालुक्शैयनृपाः वाङ्के एव पुत्रे राजाभारं दत्त्वा वल्कवाससः
भवन्ति, अहन्तु वाल्ये एव चोरवासाः स्याम् इति अन्येन अनाचरितपूर्व्वं
धर्मं मधुनाहं करोमि । सर्व्वानुष्टुप् छन्दः ॥

Notes

1. यत्कृते etc.—This sloka has been explained differently

by different commentators. Thus M. M. Shastri here construes—"यत् कृते (येनार्थे) न कृते) मङ्गति क्लेशे (चिन्त्यमाने) मे राजा मनोरथः न स्यात्" । किं स्वल्पः सः अर्थः इत्याह—'चतुर्दशवर्षाणि त्वया वने वस्तवा' किल' इति" । Mr. Kale here construes—"यत् कृते (येन कारणेन कृते) मङ्गति क्लेशे (मम मनसिस्थिते) मे राजा मनोरथः न, तत् शृणु । चतुर्दशवर्षाणि वने त्वया वस्तवा' किल इति" । In other words their construction and rendering is in short this—त्वया चतुर्दशवर्षाणि वने वस्तवा' किल इति यत् कृते (यत्करणे) मङ्गति क्लेशे (चिन्त्यमाने अहमेवमवोचम्) । (वस्तुतः) मे राजा मनोरथः नास्ति । That is, you chide me by not knowing the real fact. The very fact that you are to reside in the forest for 14 years is a great hardship (क्लेश) and I pine to think this, really I have no greed for राजा । But all this construction is illiptical and is not causally connected with the previous one. So we have rendered in a different way here. See our Tika. But our construction is all along causally related. "You chide me by not knowing" and in support Lakshmana gives the causes,—यत् (because) चतुर्दशवर्षाणि वने त्वया वस्तवामिति मङ्गति क्लेशे कृते (क'केय्या विहिते सति) मे राजा मनोरथः (लोभः) न स्यात्, (भवितुं न सम्भवेत्) । This also declares for the first time to Rama that कैकेयी has attributed on him the rigour of residing for 14 years in the forest—an unjustifiable condition (which is outside पितृप्रतिश्रुति) । And it gives the main reason of king's मोहप्राप्ति । Hence naturally too Rama says that 'अव' विषये (at this incident) 'मोहस्तुपगतः तदमवान्' । इत्त तेन 'अप्रभुत्वम्' आत्मनः अनौशवं 'निवेदितम्' प्रकटितम्" । Rama's motive is, even then the king should not faint down.

He should certainly take this incident calmly and should not be so mentally weak. Hence for this logical and natural connection we prefer this construction of ours.

2. Remark—A stage-direction as “सीतां विलीका” &c. is necessary in Rama’s speech before मैथिलि &c. otherwise the sudden utterance of “मैथिलि” is abrupt and lacks precision.

3. मङ्गलार्थः—To go to forest for पितृसत्यपालन was an object of मङ्गल to राम। And as this occasion will give opportunity to Rama to practise dharma not done before (at boyhood) by any king, is said as मङ्गलार्थः। मङ्गलस्य अर्थः (प्रयोजनम्)। इत्तन्। तस्मिन्। अधिं ७मी।

4. अन्यैः नृपै न एव अवाप्तम्, न च उपपादितं धर्मं करोमि—नृपैः has अनुक्त कर्त्तरि श्या। आध्व=acquired (आ + आप + क्त कर्मणि) ; उपपादित =practiced (साधित)। None of इच्छाकुवंश practised धर्मं at बाल्य being वल्कवासाः। So Rama’s saying is justified here. करोमि =(क + लटि) आचरामि—shall practise. Thus to Rama धर्म is highest and most meritorious of all. Comp. “धृतं बाल्यं तदाद्यैश्च” cp. “इच्छाकृष्णं इच्छालङ्कारसूत्रया धार्यते”—etc.

4. Remark—अनया दत्तान्—qual. वल्कलान्। See ante. Rama perhaps infers these as given by अवदातिका, from अवदातिका’s speech before—“भर्तः किं नु खलु शोभतेन शोभते इति कौतूहलेन आवद्धानि”।

सीता—गच्छद् अग्रउत्तो [गृह्णात्वार्थपुत्रः] ।

Sita—May my husband take these barks (from my body).

रामः—मैथिलि, किं व्यवसितम् ।

Rama—Maithili (Sita), what will be your duty (in my absence).

सीता—ए' सहधर्मचारिणीकुखु अह' [ननु सहधर्मचारिणो खल्वहम्] ।

Sita—I am indeed your co-partner in religious duties.

रामः—मयैकाकिना किल गन्तव्यम् ।

Rama—I am to go alone (in the forest).

सीता—अदोणु खु अणुगच्छामि [अतो नु खल्वनुगच्छामि] ।

Sita—For this reason indeed, I will follow thee.

रामः—वने खलु वस्तव्यम् ।

Rama—You are to reside in the forest.

सीता—त' खु मे पासादो [तत् खलु मे प्रासादः] ।

Sita—That indeed is palace to me.

रामः—श्वश्रूश्वशुरशुश्रूषापि च ते निर्वर्त्तयितव्या ।

Rama—Service to mother-in-law and father-in-law is to be done by thee.

सीता—ए' उद्दिशिअ देवदानं पणामो करीअदि [एनामुद्दिश्य देवतानां प्रणामः क्रियते] ।

Sita—As regards her (i. e. mother-in-law) I offer my salutation to the Gods (for her safety).

रामः—लक्ष्मण, वार्यतामियम् ।

Rama—Lakshmana, let she be prohibited from going.

लक्ष्मणः—आर्य्य, नोत्सहे श्लाघनीये काले वारयितुमत्र-
भवतीम् । कुतः—

অনুচরতি শ্রমাক্ষং রাহুদোষেপি তারা
পততি চ বনবৃক্ষে যাতি ভূমি লতা চ ।
ত্বজতি ন চ কৰিণুঃ পঙ্কলগ্নং গজেন্দ্রং
ব্রজতু চরতু ধর্মং ভক্তানায়া হি নায়কঃ ॥২৫॥

Lak.—Noble Sir, I can't heartily forbid her ladyship (Sita) at this moment laudable for her (service to husband). Do you ask why (or—how)? (The star (Rohini) follows the moon though engrossed by Rahu ; and a creeper falls down on the earth when a forest-tree itself goes down ; so also a she-elephant does not forsake an elephant got immersed in the mud. Let her (hence) follow thee and observe religion ; indeed women have husbands as their only lord or God.

Beng.—সীতা—আর্য্যপুত্র গ্রহণ করুন । রাম—মৈথিলি, তোমার এখন কি কর্তব্য হইবে ? সীতা—কেন, আমি ত তোমার সহধর্ম-চারিণী । রাম—কিন্তু আমায় ত একাকী (বনে) যাইতে হইবে । সীতা—তাইত, তোমার অনুগমন করিব বটে । রাম—তোমায় তবে বনে বাস করিতে হইবে । সীতা—বনই আমার প্রাসাদ । রাম—কিন্তু তোমার ত স্বাশুড়ী ও স্বশুরের শুশ্রূষা করা দরকার । সীতা—মাননীয়া স্বাশুড়ীকে উদ্দেশ্য করিয়া (অর্থাৎ তাঁর নিরাপত্তার জন্য) দেবতাদের প্রণাম করিতেছি । রাম—লক্ষ্মণ, একে (যাইতে) বারণ কর । লক্ষ্মণ—আর্য্য, এই (স্বামীসেবার) শুভকালে আমি একে বারণ করিতে ইচ্ছা করি না । কারণ, চন্দ্র রাহুগ্রস্ত হইলেও (তদীয় ভার্য্যা রোহিণী) তারা তার অনুগমন করে, বনবৃক্ষ ভূপতিত হইলে লতাও ভূমিলুপ্তিত হয়, পঙ্কলগ্ন হাতীকে, হস্তিনী কখনই ত্যাগ করে না ।

हेनि अमृगमनं उं क्ष्माचरणं करुणं, नात्रीगणेशं प्रतिहे एकमात्रं नाथं
(वा जेव्य) ।

Tika—सीता आह—‘आर्धपुत्रः’ मे स्वामी बलकलान् ‘गृह्णातु’ ममगावात्
उन्मुच्य गृह्णातु [प्रार्थनायाम् इच्छायां वा लोट] । ततः ग्रहणानुज्ञां
दत्तायां सीतायां राम आह—हे मैथिलि, अधुना मयि वनंगते सति ‘किं व्यवसितम्’
[वि + अव + सो + क्त नपुंसके भावे] कर्म, कर्तव्यमिति यावत् ते स्यात् वा भवेत् ।
ततः सीतावदति—‘ननु [स्त्रीकारे अवधारणे वा अव्ययम्] सहधर्मचारिणी खलु’
एव अहम् । अतः धर्मानुरोधात् त्वमेव अनुगच्छामि । ततो रामो ब्रूते—‘मया
एकाकिना किल गन्तव्यम्’ वने, यतः लक्षण आह—‘अतुर्दशवर्षाणि त्वया वने
वस्तव्यम्’ । ततः सीता कथयति—यतः त्वया एकाकिना गन्तव्यम्, तस्मात् कारणात्
तव साहचर्यार्थम् अहं तवानुगामिनी स्याम् [अत “नु” इति वाक्यालङ्कारे अव्ययम्,
यतः “खलु” इति अवधारणं गमयति] । राम आह—‘त्वया वने खलु वस्तव्यम्’ ।
ततः सीतासानन्दमाह—‘तत्’ वनमेव खलु मे ‘प्रासादः’ प्रासादतल्यः स्यात् । यतः
स्वामी स एव परिव्रतायाः स्त्रियः प्रासादः । रामः प्रतिवदति—‘अश्रूयश्रुगुग्मृषा’
तयोः सेवा ‘ते’ त्वया ‘निवर्त्तयितव्या’ विधातव्या । सीता आह—ननु ‘एनाम’
एतस्मै श्रूमुद्दिश्य ‘देवतानां प्रणामः क्रियते’ मया । देवताः एव ताम् रक्षिष्यन्ति ।
अनन्योपायो रामः लक्षणं प्रति कथयति—लक्ष्मण एषा सीता गमनात् ‘वार्थताम्’
त्वया । किन्तु स्वाभ्यनुगमनं बहुमन्यमानः लक्ष्मण आह—‘श्लाघनीये कालि’
स्वामिसेवायाः उपयुक्ते समये अहमेनां वारयितुं ‘नोत्सहे’ न इच्छेयम् । कुतः
एवं कथयामि इति वृक्षसि चेत् शृणु—अनुचरतौत्यादि ।

अन्वयः—राहुदोषे (सतापि) तारा (तदीयभार्या रोहिणी) शशाङ्कम् अनुचरति
(अनुगच्छात्), वनहत्ते पतति (सति) लता च भूमिं याति (पतति) । पङ्कलग्नं
गजैर्दं करोणुः (तत्पत्नी) न त्यजति (किन्तु अनुवर्त्तते एव) । अतः इयं ब्रजतु
धर्मं (च) चरतु । उक्तमेवायं सामान्येन समर्थयति—यतः नायः भर्तृनाथाः
भवन्ति ‘हि’ एव । स्वामी एव तासां सेव्यः । अतः इयं गच्छतु इदानीमिति
की मतिः ॥

Notes.

1. गङ्गातु—यह + लोट तु । प्रार्थनायाम्, इच्छायाम् वा लोट । Sita wishes that her husband should take off the barks from her body, for these are already worn by her. But as the poet wants these to be both on her body and on Rama as well, So before these are taken off Rama asks about her determination and line of action. Thus says he “मैथिलि किं [ते] व्यवसितम् (भवेत्)” । व्यवसितम् (See Tika) with नपुंसके भावे क्त will mean-work or कर्तव्य । As Rama is resolved to धर्माचरण, not practised by any of his predecessors, so Sita too as his सहधर्म-चारिणी will do all that is befitting a noble and ideal lady. To her, husband is all-in-all ; and वन will be a प्रासाद to her because husband is there. Mark how noble she is.

2. सहधर्म &c.—सह is an अव्यय here meaning सट्श । सह (सट्शः) धर्मः सुप्सुपा । सहधर्म चरति या सा इति । सहधर्म + चर + णिनि साधुकारिणि स्त्रियाम् । For सह as सट्श, compare Bhattoji's remark “सहशब्दः सट्शवचनोप्यसि । सट्शः सखा सखीति यथा” । Being your सहधर्मचारिणी, I must follow you specially when you are alone. Here “ननु” is an अव्यय denoting स्वीकार ; or it emphasises the whole sentence—“सहधर्मचारिणी खल्वहम्” ।

3. मया एकाकिना—एक + आकिन् (असहाय) = एकाकिन् । तेन । Qual. मया । From Lak's speech “चतुर्दशवर्षाणि वने वसत्यम् त्वया” (न तु अन्येन)—this is the natural generalization of Rama.

4. तु—Here it is बाक्यालङ्कारे अवयव । For its general senses of वृष्णा or विकल्प does not at all suit us here.

(Entering) Maid—Let my ladyship prosper ; noble Reva, the keeper of the dresses (in the সজ্জীতশালা) respectfully narrates this—Avadatika have snatched away some barks from the concert-hall. And there are other unworn ones, let your ladyship meet her requirements by these.

রামঃ—ভদ্রে, আনয় । সন্তুষ্টীষা । বয়মর্থিনঃ ।

Rama—Good one, Do bring these. She is delighted (having her purpose served). And we are in need of these.

চেটো—গচ্ছদু ভদ্রা [গচ্ছাতু ভগ্নতা] (তথাক্রমে নিষ্কান্তা) ।

Maid—Let my lord accept these (Retires doing or giving these).

(রামো গৃহীত্বা পরিধতে)

[Rama takes and wears these].

লক্ষ্মণঃ—প্রসীদত্বার্য্যঃ !

নির্য্যোগাদু ভূষণান্মাল্যপ্রাপ্ত সর্ব্বেভ্যোঽধং প্রদায় মে ।

চোরমেকাকিনা বহু চোরে খল্বসি মত্সরে ॥ ২৬ ॥

Lak.—Be pleased, my noble (brother)—Having (so long) given half of everything such as of apparels, ornaments and and garlands etc, you have now alone worn the bark or bark-garments, you are indeed jealous as regards the bark-garments.

Beng.—(অবশ করিয়া) অপর চেটী—ভর্ত্তীর জয় হোক । নেপথ্যসজ্জিকা মাননীয়া রেষা প্রশংসা করিয়া বলিতেছে—অবদাতিকা সজ্জীতশালা হইতে বহুল আনিয়াছিল । আর এগুলি অনগ্রহৃত ।

এ দ্বারা আপনি আপনার প্রয়োজন সাধন করুন। রাম—ভদ্রে, আন।
সীতা বদ্ধলে তুষ্টা। আমি এর জন্ত প্রার্থী। চেটী—প্রভু গ্রহণ করুন।
(তাঁহা করিয়া নিষ্কান্তা)। [রাম গ্রহণ করিয়া পরিধান করিলেন]।
লক্ষণ—আর্য্য প্রসন্ন হোন্। বসন, ভূষণ ও মালাদি সব হইতেই
এ যাবৎ অর্দ্ধ পরিমাণ আমাকে দান করিয়া, এখন বদ্ধল একাকীই
ধারণ করিলেন। বদ্ধল-বিষয়ে স্বেচ্ছাষিত হইলেন কেন?

Tika—প্রবিশ্লেষাদি সর্বম্ সুগমম্।

অন্বয়:—নির্যোগাত্ ভূষণাত্ মালায়াৎ (ইতি) সর্বৈষ্যে 'মি' অর্জ্জ্ব' প্রদায়, (অধুনা)
একাকিনা (তয়া) 'চীর' বদ্ধম্। 'চীর' খলু মনসরী অসি। ব্যাখ্যা—'নির্যোগাত্'
বস্ত্রকস্মাদিদিহাচ্ছাদনাৎ 'ভূষণাত্' অলঙ্কারাত্ 'মালায়াৎ' গন্ধমালায়াৎ ইতি 'সর্বৈষ্যে'
দ্রব্যৈষ্যে 'মি' মন্ত্ৰং [সম্পদানে ষর্থী] 'অর্জ্জ্ব' প্রদায়' দত্ত্বা অধুনা তয়া 'একাকিনা
'চীর' বদ্ধকল [জাতী একবচনম্] 'বদ্ধম্' গৃহীতম্। বদ্ধকলবিভাগবিষয় তব
মানসংগং দৃশ্যতে ইতি আশ্রয়মীতম্, ইত্যাহ—ত্বং 'চীর' বদ্ধকলবিষয়ে 'খলু' এব
'মনসরী' ইর্ষ্যান্বিত: 'অসি' ভবসি ॥

Notes

1, নেপথ্যপালিনী চাখিরেবা—See ante. She knew of Sita's requirements for বদ্ধকল, so she sends others unenjoyed through Cheti now to serve her propose up to satiety. Thus the poet makes Sita go with these and not put these off, and make Rama also covered with these.

2. সঙ্কীর্ণশালায়া: and সর্বৈষ্য: (sl. 26)—অপাদানে ধর্মী।

3. আচ্ছিয়—আ + ছিৎ + ল্যপ্। Having snatched.

4. নিবর্ত্যতাং—নির্ + হত + ণিচ্ + লোটতাম্ কর্মণি। Nom (অনুক-
কর্তা) is তয়া। When Cheti says to Sita to meet her প্রয়োজন
with these new (অননুভূত) বদ্ধকল। Rama at once says "আনয়",

for—एषा (सीता) सन्तुष्टा (वल्कलधारणेन तुष्टा), but “वयम् वल्कलहेतोः अर्थिनः” ।

5. तथा कृत्वा = This means “दत्त्वा निष्क्रान्ता” । Cheti retired by giving the वल्कल to Rama.

6. प्रसौदतु - प्र + सद + लोट तु । Nom आद्यः । Lak. tells Rama to be pleased with him by allowing him to go to the forest with him being clad in barks.

7. निर्योगात्—This is a peculiar word used in a peculiar sense for any वस्त्र or covering here. Thus Mm. Sastri says “निर्योगात् वस्त्रकञ्चुकादेरच्छादनात्” । निश्चितं योगोऽस्य इति निर्योगः, बहुव्रीहि by “प्रादिभ्यो धातुजस्य बहुव्रीहिर्वा चोत्तरपदलोपो वक्तव्यः” । That is which has sure connection (संयोग) with another. Here used in the sense of cloth, raiments &c., that come in contact with us. And भूषण is ornament and माल्य is fragrant garland. अपादाने प्रसी ।

8. मत्सरौ—मत्सर is ईषा । तदस्ति अस्य इति मत्सर + इति मत्वर्थ = मत्सरिन् । Pred. to त्वम् understood. Lak. says—Rama is unwilling to part with it, for our poet paints him as धर्मवैर who is ever intent to gather it by denying others even.

रामः—मैथिलि, वार्यतामयम् ।

Rama—Maithili, let this. (Lakshmana) be dissuaded (from following me).

सीता—सोमिन्ने, निवर्त्तोऽनु किल [सोमिन्ने, निवर्त्तयतां (निवर्त्तताम् ?) किल] ।

Sita.—Ho Lakshmana son of Sumitra, do thou desist (from this).

লক্ষ্মণঃ—আর্য্য—

গুরোমিঁ পাদশুশ্রূষাং ত্বমেকা কচ্চুমিচ্ছসি ?

তবৈব দক্ষিণঃ পাদো মম সখ্যো ভবিষ্যতি ॥ ২৩ ॥

Lak.—Noble lady, do you want to serve the feet of my master (elder brother) alone ? Let his right foot be thine indeed and the left mine.

সীতা—দৌশ্রদু খু অয়্যতত্তো । সন্তপ্পদি সৌমিত্তী [দয়তাং খল্বার্থ্যপুত্রঃ । সন্তপ্যতে সৌমিত্রিঃ] ।

Sita—Let my husband take pity on him. Lakshmana feels pain (for thee).

রামঃ—সৌমিত্রে, শ্রুয়তাম্ । বল্কলানি নাম—

তপঃসঙ্গ্রামকবচং নিয়মহিরদাঙ্কুশঃ ।

খলৌনমিন্দ্రిয়াশ্বানাং গৃহ্যতাং ধর্মসারথিঃ ॥ ২৮ ॥

Rama—Ho Son of Sumitra, be it heard (by thee). These barks (or-bark-garments) are indeed an armour in our battle in asceticism, the goad for elephant-like vows, the reins for horse-like senses and the charioteer to the path of religion. Do take these.

লক্ষ্মণঃ—অনুগৃহীতোস্মি । (গৃহীত্বা পরিধত্তে) ।

Lak.—I am favoured. (He takes some and wears these).

Beng.—রাম—দৈখিলি, একে বারণ কর । সীতা—সৌমিত্রে, তুমি নিবৃত্ত হও । লক্ষ্মণ—আর্য্যো, আপনিই কি একা আমার গুরুতুল্য জ্যেষ্ঠ ভ্রাতার পাদসেবা করিতে চান ? আপনার সেবার জন্ত তার দক্ষিণ পা এবং বাম পা আমার সেবার জন্ত নির্দিষ্ট হোক । সীতা—আর্য্যপুত্র,

(এর প্রতি) রূপা করুন। লক্ষণ (এজ্ঞ) কষ্টে পাইতেছে। রাম—সৌমিত্রে, শোন, এই বৃদ্ধল—তপোরূপযুদ্ধের বর্মস্বরূপ, হস্তিরূপব্রতের অকুণ্ঠতুল্য, অশ্বতুল্য হৈম্মিয়ের রশ্মিভূত এবং ধর্ম্মপথের সারথিতুল্য। এগুলি গ্রহণ কর। লক্ষণ—আমি অকুণ্ঠহীত হইলাম (লইয়া পরিধান করিলেন)।

Tika.—মৌঘলি ইত্যাदि सुगमम् ।

অন্বয়:—তমেকা মে গুরো: (জিহ্মভাত:) পাদযুগ্মাণাং কৰ্ত্তুমিচ্ছসি (কিম্) ? (ইত্যং সেবাবিভাগো ভবতু)—(পতিব্রতায়া:) তবৈব দক্ষিণ: পাদ: মম তু সবাগো (বামপাদ:) ভবিষ্যতি ।

ব্যাখ্যা—স্মৃষ্টা ॥ ইত্যং সেবাবিভাগে যুক্তি স্বীকৃত্য সীতা আহ —আর্য্যপুত্র: ‘দয়-তামিম’ লক্ষণে দয়াপরো ভব । সেবায়াং তমপি অনুমন্যস্ব । যত: অসৌ ‘সমিতি:’ সুমিতিপুত্রো লক্ষ্মণ: ‘সন্তপ্যন্তে’ সন্তাপ ভজতি । অনন্তর রাম: সীতাবচনং স্বীকৃত্য বদতি—‘হে সৌমিত্রে’ শ্রুয়তাং ত্বয়া । এতানি ‘বল্কলানি নাম’ খল [অব-ধারণে অব্যয়ম্] ।

অন্বয়:—তপ:সংযামকবচম্, নিয়মহিরদাঙ্কুশ: ইন্দ্রিয়াশ্রাণাং খলীনম্ ধর্ম-সারথি: গৃহ্যতাং ।

ব্যাখ্যা—বল্কলানি ‘তপীরূপস্য সংযামস্য’ গুহ্যস্য ‘কবচ’ বর্মভূতম্ । এতানি এব তপ:সম্ভ্রমসংযামে অস্মান্ রক্ষিষ্যন্তি জয়িনশ্চ করিষ্যন্তি । ‘নিয়মরূপস্য’ ব্রত-রূপস্য ‘হিরদস্য’ হস্তিন: ‘অঙ্কুশ:’ বশীকরণযন্তৃতুল্য: । এতানি এব অস্মান্ নিয়ম-বিধৌ রক্ষিষ্যন্তি । ‘ইন্দ্রিয়রূপাণাম্ অশ্রাণাং খলীনম্’ রশ্মি:, ইন্দ্রিয়সংযমকরণানি এতানি । ‘ধর্মস্য চ সারথি:’ ধর্মপথে সুচালক: ‘গৃহ্যতাং’ ত্বয়া [সর্বত্র বিশেষ-প্রাধান্যাত্ একবচনম্, কচিৎ লিঙ্গভেদশ্চ] ॥

Notes

I. অযম্ বাধ্যতাং—হ + ণিচ্ + লোট তাম্ কর্মণি । Rama in his perplexity appeals to Sita to dissuade Lak. from following him. Similarly he appealed to Lak. for prohibiting Sita.

2. निवर्त्तताम्—नि + हत + णिच् + लोट ताम् भावे । But णिच् here is unnecessarily cumbrous and superfluous. So prefer the reading निवर्त्तताम् here which is (नि + हत + लोटताम् कर्त्तरि) and direct, and grammatically simple. Perhaps this was the poet's reading, but changed to निवर्त्तताम् on the analogy of “निवर्त्तताम् किल प्रयोजनम्” ante, where however णिच् is legitimate.

3. मे गुरोः — Lak. claims Rama as his own जेष्ठभाता and his पित्रुल्लभ गुरु । By this he establishes his right to serve him and disputes Sita's monopoly to serve Rama. Sita however as a devoted wife had better claim over Rama than Lak. So Lak. gives Rama's दक्षिणपाद for Sita's services (तवैव दक्षिणः पादः भविष्यति, नान्यस्य)—she is his अन्तरङ्ग । And he takes Rama's वामपाद himself being बहिरङ्ग in comparison with the devoted wife Sita (मम सवयः पादो भविष्यति) ।

4. दयताम्—दय + लोट ताम् । Take pity (on लक्ष्मण) ।

5. सन्तप्यते—सम् + तप (दिवादि) + लटते कर्त्तरि । Nom. सौमित्रिः । Usually तप दिवादि is in the sense of ऐश्वर्य (तपस्या), whereas भ्वादि तप has sense of ताप also । But poets violate this and use दिवादि तप in the sense of ताप, cp” कौत्सोऽपि वध्या परितप्यमानः” and “आयामियामासु यामिनीष्यमितप्यते”—Bharavi, and “एवं सन्तप्यमानस्य मे प्रभाता रजनौ”—Kadambari &c. Also see Bhattoji's remark—“अयं धातुरेऽश्वर्ये वा तड् स्यनौ लभते । अन्यदा तु शब्दविकरणः परस्मैपदी” ।

6. तपःसंयाम &c—कवच is armour (वस्त्रम्) । तपोरूपः संयामः, शाकपार्थिवादि or रूपक । तस्य कवचम् । Pred. to वल्कलानि । विधेयप्राधान्यात् एकवचनम् । See Tika also.

7. नियम &c—नियम एव हिरदः वा नियमरूपः हिरदः (हृत्सी) । तस्य

अङ्कः । Pred. to वल्कलानि । विधेयप्राधान्यात् पुलिङ्गैकवचनम् । See Tika also. Similarly dissolve and parse इन्द्रियाश्चानां स्वलीनम् । Com. “इन्द्रियाणि हयान्याङ्ः”—Katha.

8. धर्म सारथिः—धर्मस्य (धर्ममार्गस्य) सारथिः (चालकः) । Pred to वल्कलानि । These being emble of religion—their very sight makes us pure, self restrained, and elevate us in the path of धर्म । Now understanding Lak’s steadfast devotion for him, he gives some of these वल्कल the emblem of धर्म । We say “some” because Sita is already वल्कलयुक्ता—and by the वल्कल now got both Rama and Lak. are to be वल्कलयुक्त । See Tika also. गृह्यताम् (गृह + लोटताम् कर्मणि) has connection with these, so takes singular. Plural would have been better here. Also note “विधेयोद्देशयोः लिङ्गवचनेषु न तन्वता” ।

रामः—श्रुतवृत्तान्तेः पौरैः सन्निरुद्धो राजमार्गः । उत्साय्यतामुत्साय्यतां तावत् ।

Rama—The citizens who have heard of this incident have choked the high royal way. Let these be dispersed, dispersed.

लक्ष्मणः—आर्य्य, अहमग्रतो यास्यामि । उत्साय्यतामुत्साय्यताम् ।

Lak.—Noble one, I will go in front. Let these be dispersed, dispersed.

रामः—मैथिलि, अपनोयतामवगुच्छनम् ।

Rama—Maithili, let your veil be removed.

সীতা—জ' অয়্যত্তৌ আণবেদি [যদায়াপুত্র আশ্চাপয়তি]
(অপনয়তি) ।

Sita—As my husband commands (Removes it).

রাম:—ভো ভো: পোরা:, শৃণ্বন্তু শৃণ্বন্তু ভবন্ত:—

স্বৈরং হি পশ্যন্তু কলত্রমেতদ্ বাধ্যাকুলাচরৈর্দনৈর্ভবন্ত: ।

নির্দোষদৃশ্যা হি ভবন্তি নারী যন্তে বিবাহে ব্যসনে বনে চ ॥২৬॥

Rama—Ho ! Ho ! Citizens, do you all hear—you just look at this wife of mine to your heart's content—you who have faces full of eyes agitated by tears. For in sacrifices, in marriages in perils and in the forest women may be unblamingly looked at.

Beng.—রাম—পৌরগণ এই বুত্তান্ত জানিয়া (আসিয়া) রাজমার্গে নিরুদ্ধ কবিয়া ফেলিয়াছে । এদের সরাইয়া দাও, সরাইয়া দাও । লক্ষণ—আর্য্য, আমি আগে যাই । ওহে এদের সরাইয়া দাও, সরাইয়া দাও । রাম—মৈথিলি, তোমার ঘোমটা সরাইয়া দাও । সীতা—যে আশ্চা আর্য্যপুত্র (সরাইলেন) । রাম—হে হে পৌরজন, আপনারা শুভ্রন—বাস্পদ্বারা আকুলিতনয়নযুক্ত বদনে উপলক্ষিত আপনারা ইচ্ছামত এই (আমার) বধূকে দেখুন । কারণ যজ্ঞে, বিবাহে, বিপদে ও বনে নারীগণ দৃষ্ট হইলেও দোষের হয় না ।

Tika.—শ্রুত: ব্রহ্মান্ত: ধ্য: তৈ: তাড়যৈ: 'পৌরৈ:' জানপদৈ: । জানপদা: অস্মাক' বনগমনব্রহ্মান্ত' শ্রুত্বা ইত্যর্থ; 'আগত্য রাজমার্গে সন্নিবৃত্তবন্ত:' রাজপদং সম্যক্ নিরুদ্ধ' ক্রতবন্ত: নৈ: । অত: উতসার্য্যতাং অন্যত্র স'ল্লিপ্যতাং ত্বয়া ইতি লচ্'মণ' প্রতি উত-সারণি আদেশ: । [সম্ভবমি আবেগি বা হিরক্তি:] । তত: লচ্'মণ আহ—'অহময়তৌ যাস্যামি' মার্গে 'চ নিরোধঙ্কীন' করোমি । পৌরা: তান্ দ্রষ্ট'মাগতা: ইতি জ্ঞাত্বা রাম:

सीतां कथयामास—‘मैथिलि, अवगुण्डनम् अपनीयतां’ त्वया ! सीतायां तथा कृताग्राम् सत्यां रामः वदति—‘हं पौराः भवन्तः शृण्वन्तु’ मे वचनम् आकर्णयन्तु [सम्भ्रमे वा आदिगे द्विक्रान्तिः] ।

अन्वयः—वाष्पाकुलाक्षैः वदनैः (उपलक्षिताः) भवन्तः एतत् (मे) कलत्रं स्वीरं (यथेच्छं) पश्यन्तु हि (एव) । हि (यतः) नार्थः यज्ञे विवाहे, वासने (विपदे) वने च निर्दोषदृश्या भवन्ति । यज्ञादौ, वनगमनकाले, वने वा तासां दर्शनं दोषो न स्यात् इति हि शास्त्रवचनम् । अन्यत् सुगमम् । उपजातिः कृन्द्ः ॥

Notes

1. श्रुतवृत्तान्तैः—श्रुतः वृत्तान्तः यैः ते । तैः । Qual. पौरैः । The पौर (=पुरेभवा इति पुर + अण = पौराः citizens) have learnt of our वनगमन and have flocked and crowded the way here. We can't approach on here freely. So Rama says or orders Lak. to clear the road off. उद् + रु + णिच् + लोट् ताम् कर्मणि = उत्सार्थताम् । Nom. त्वया understood and its कर्म is पौरजनः here. Thus पौरवर्गः उत्सरन्तु = त्वं एतम् उत्सारय = त्वया एषः पौरवर्गः उत्सार्यताम् । The verb being sing. we take पौरवर्गः collectively as Nominative. तावत् is an अव्यय in the sense of अवधारण here. The order of उत्सारण of पौरवर्ग is apparent from Lak's speech—“अहमगतो यास्यामि” ; Hence in Lak's speech for “उत्सार्थताम्” we prefer “उत्सरत उत्सरत” । For a further order on Lak's part is out of etiquette and decorum here. Hence indeed we suggest उत्सरत उत्सरत for उत्सार्थताम् in Lak's speech.

2. N. B.—Rama however inferring their wish to have a last and farewell look on all of them, told Sita to remove her veil, so that पौरवर्ग may well look her as well. And to remove blame Rama says that such दर्शन of a lady (married lady)

is not conducive of sin to any one, specially when she is to go to forest or is in peril &c.

3. स्वरम्—ईरणम् ईरः (ईर + घञ्) । स्वरः ईरः अस्मिन्, बहु । तत् यथा तथा । Adv. Qual. पश्यन्तु । “स्वेच्छामन्दयोः स्वरम्” । The वृद्धि in स्वर + ईर is due to the varttika “स्वादीरेरिणोः” ।

4, एतद् कलवम्—There is a pointing here. Refers to his own wife at hand. Comp “समीपतरवति चैतदोरूपम्” । Obj. of पश्यन्तु ।

5. वदनैः—उपलक्षणे ३या by the rule “इत्यभ्रतलक्षणे” । Construe—वदनैः उपलक्षिताः भवन्तः ।

6. वाष्पाकुल &c—वाष्पेण आकुले, ३तत् । तादृशे अक्षिणी येषाम्, बहु । तैः । Qual. वदनैः । In the final बहु here अक्षि becomes अक्ष with षच् (अ) added by the rule “बहुव्रीहौ सक्थ्यन्तोः स्वाङ्गात् षच्” । The news of the departure to forest made their eyes full of tears and they flocked there.

7. निर्दोषदृश्याः—दृश + क्यप् भावे = दृशम् sight. निर्दोषं दृश्यं यासाम्, whose sight is unsinful, बहु । Qual नार्थाः । Construe—यच्च विवाहे ...नार्थाः निर्दोषदृश्याः भवन्ति । Note also that first हि indicates अवधारण and the 2nd. हेतु । See our Prose. Similarly in वासन (विपद्) or in वन (or वनगमनकाल) sight of ladies gives no sin to a person.

8. यच्च, विवाहे &c—अधि ७मी । Compare—“वासनेषु न कच्छेषु न युद्धेषु स्वयम्बरं । न क्रतौ नो विवाहे वा दर्शनं दूष्यते स्त्रियाः” —Ramayana quoted by Mr. Kale.

(प्रविश) काञ्चुकीयः—कुमार, न खलु न खलु, गन्तव्यम् ।
एष हि महाराजः—

ସ୍ତୁତ୍ବା ତେ ବନଗମନଂ ବଧୂସହାୟଂ
 । ସୌଭ୍ରାତ୍ରବ୍ୟବସିତଲକ୍ଷ୍ମଣାନୁଯାତ୍ରମ୍ ।
 ଉତ୍ୟାୟ ଚ୍ଚିତ୍ତିତଲରେଣୁରୁଷିତାଙ୍ଗଃ
 କାନ୍ତାରହ୍ନିରଦଃ ଇବୋପୟାତି ଜୌର୍ଣଃ ॥ ୩୦ ॥

(Entering) Chamberlin—Ho Prince, you should not go, should not go. Indeed this great old King (Dasaratha) hearing of your going to the forest along with your wife as companion and having Lakshmana's following due to his fraternal devotion, has risen up like wild elephant having his body besmeared with the dust on the surface of the earth, and is approaching (here). ✓

ଲକ୍ଷ୍ମଣଃ—ଆର୍ଯ୍ୟ—

ଚୌରମାତ୍ରୋତତରୌଯାଣାଂ କିଂ ଦୃଶ୍ୟଂ ବନବାସିନାମ୍ ।

ରାମଃ—ଗତେଷ୍ଵତ୍ସାସୁ ରାଜା ନଃ ଶିରଃସ୍ଥାନାନି ପଶ୍ୟତୁ ॥ ୩୧ ॥

(ଇତି ନିष्କ୍ରାନ୍ତାଃ ସର୍ବେ) ॥ ପ୍ରଥମୋଢ଼କଃ ॥

Lak.—Ho noble one—what is there worth-looking at of forest-rangers having bark as their garments.

Rama—We having retired (to the forest) let the King see our principal places of residence. [Exeunt omnes.] Here ends the first Act.

Beng.—(ପ୍ରବେଶ କରିয়া) କାଞ୍ଜୁକୀୟ (ବା କଞ୍ଜୁକୀ)—କୂସାର, (ବନେ) ଯାହିବେନ ନା, ଯାହିବେନ ନା । ଏହି ବୃକ୍ଷ ମହାରାଜ ଦଶରଥ—ବଧୂକେ ଲହିଁଆ ଆପନାର ବନଗମନ (ବିଷୟ) ଶୁନିয়া ଏବଂ ସୌଭ୍ରାତ୍ରହେତୁ ଲକ୍ଷ୍ମଣେର ଅନୁଗମନଓ ଜାନିଆ, କ୍ଷିତିତଲେ (ଲୁଣ୍ଠନହେତୁ) ବଞ୍ଚି ଗଞ୍ଜେର ଗ୍ରାସ ଧ୍ୱଂସିତ୍ସୁଗ୍ରିତ

तन्नू हईया एबं ठैठिया एह दिकेह आसितेहेन । लक्ष्मण—माननीय महाशय, बकलमात्रबसनपरिहित वनवासिदिगके देखिबार कि आछे ? राम—आमरा बाहेले राजा आमादेर प्रधान बिहारस्थान देखिबेन । (सकलैर निष्क्रमण) ॥ प्रथम अङ्क समाप्त ॥

Tika—न खलु, नखलु [सम्भ्रमे हिक्रिः । 'खलु' इत्यवधारणेव्ययम् । तथा च शाकुन्तले "न खलु न खलु वाणः सन्निपात्योयमस्मिन्" इत्यादि] 'गन्तवाम्' त्वयाधुना वने यातवाम् । यतः 'एष' अत्र आगतप्रायः [इति अङ्गुल्या निर्देशः] 'हि (जीर्णः) महाराजः' दशरथः —

अन्वयः—वधूसहायं सीभाववावसितलक्ष्मणानुयायं तं वनगमनं श्रुत्वा चितितल-
वेणरूपिताङ्गः कान्तारद्विरद इव (वन्यगज इव) जीर्णोऽपि उत्थाय (इत) उपयाति ।

वाक्या—'वधूसहायम्' वधूः सीता सहायो (अनुगामिनो) यस्मिन् तादृशं वनगमनम्, तथा 'सीभावणे' भावप्रप्ता 'वावसिता' चेष्टिता विहिता इत्यर्थः 'लक्ष्मणस्य अनुयाया' अनुगमनं यत्र (वहव्राद्धिः) तादृशमपि वनगमनं श्रुत्वा, वध्वा लक्ष्मणेन च सार्द्धं तत्र वनगमनं ज्ञात्वा चितितलरेणुभिः 'रूपित' लिख्यम् अङ्कं यस्य तादृशः 'कान्तारद्विरदः' वन्यहस्तो इव, शोकात् भूमिलुण्ठितः सन् इत्यर्थः जीर्णोऽपि समधिकः जीर्णः सन् अपि 'उत्थाय' भूमिः उत्थितोभूत्वा युष्मान् द्रष्टुमित एव 'उपयाति' आयाति । अतः तदागमनपर्यन्तम् अपेक्षस्व इति भावः । प्रहर्षणी-
वृत्तम् ॥ ततः लक्ष्मण आह—'चीरमावोत्तरीयानां' वल्कलमात्रवसनानां 'वन-
वासिनाम्' वनवासिनाम् अस्माकं सम्बन्धे 'किं दृश्यम्' न किमपि दर्शनयोग्यमस्ति इति भावः । एतदेव वचनं समर्थयित्वा अधुनेव महाराजागमनात् प्रागेव, वनगमनं स्थिरौक्यं रामः आह—'अस्मासु गतेषु' (सत्सु) 'राजा' दशरथः 'नः' अस्माकं 'शिरःस्थानानि' प्रधानविहारस्थानानि 'पश्यतु' तानि च दृष्ट्वा मनःशान्तिं प्राप्नोतु च । दर्शनं शोकप्रावल्यात् अनर्थः स्यात् इति मत्वा मन्ये राम एवमुवाच ॥ 'इति सर्वे' अभिनेतारो जनाः राममोतावदातिकाललक्ष्मणादिदूपाः 'निष्क्रान्ताः' रङ्गमञ्चात् वहिर्गताः इत्यर्थः । [प्रागपि वाक्यान्तमेतत्] । 'इति प्रथमः अङ्कः' समाप्तः ।

[अङ्कः इतिरुद्धिशब्दोऽयम् । अङ्कलक्षणं यथा “नानाभावरसैराढ्यः यस्य रोहयत्यर्थान् । नानाविधानसंयुक्तो यस्मात् तस्मादभवेदङ्कः”] ।

Notes

1. वधूसहायम्—वधूः (सीता) सहायः यस्मिन् । बहु । Qual. वनगमनम् । Sita followed Rama as his सहाय in वनगमन for she as seen before was सहधर्मचारिणी ॥ वनगमनम् is obj. of श्रुत्वा ।

2. सौभाव &c.—सु शोभनी भाता, प्रादितत् । तस्य इदम् or तस्य भावः कर्म वा इति सुभाट् + अण् (युवादित्वात् अण्) = सौभावम् fraternity or fraternal affection. वि + अव + सो क्त कर्मणि = व्यवसितम् undertaken or done. अनुयावा following. लक्ष्मणस्य अनुयावा, इतत् । सौभावेण व्यवसिता, इतत् । सौभावव्यवसिता लक्ष्मणानुयावा यस्मिन् बहु । Qual. वनगमनम् । Lak. followed Rama simply out of fraternity, there was no compulsion. Mr. Kale here expounds—सौभावेण व्यवसितः । ताडशः लक्ष्मणः । तस्य अनुयावा यस्मिन्, बहु । But we reject this for it yields व्यधिकरण बहु in the last stage. And व्यधिवहु is not sanctioned by Panini in the usual course. It is resorted only when there is no way out (अगतिकगति) ।

3. उत्थाय—उद् + स्था ल्यप् । Having risen from lying posture on the ground. He lay down on the ground out of शोक that Rama will have to go to forest. His शोक increased when he heard of वधू and Lakshmana's following.

4. चित्तितल &c.—चिनेः तलम् । तत् रेणवः, सुप् सुपा । तेन रुषितम्, इतत् । ताडशम् अङ्कं यस्य वङ् । Qual. कान्तारहिरदः । A वन्यगज out of infatuation rolls on the ground and becomes धूलिधूसरिततनु, so दशरथ out of शोक rolled on the ground and became so. Hence he is compared here with a कान्तारहिरद ॥ दौरदौदन्तौ यस्य हिरदः

elephant, बह्नु । कान्तारस्य (वनस्य) द्विरदः, इतत् । उपमान of महाराजः । Again such a वन्यद्विरद when rises up approaches very gently, so शोकयुक्त दशरथ rose up and approached towards Rama etc. very gently. Hence the poet says “द्विरद इव उपयाति” । Also note that the King was already जीर्णः (जृ वयोहानी + क्त कर्त्तरि) i. e. old through age, and it was time for him to retire to the forest by giving राज्य to son (Cp. “वनगमननिवृत्तिः पार्थिवस्य एव तावत्”) । And now by शोक he was made more जीर्णः (delapidated), so the poet puts the word in the last line ; and to give out this double significance of this word we have put it twice in our अन्वय and Tika.

5. चोरमात्र &c.—चोरमेव (वल् कलमेव) इति चोरमात्रम्, मयूरवासका-
दित्वात् नित्यतत् । चोरमात्रं उत्तरीयं (वासः) येषाम्, बहु । Qual. वनवासिनाम्
(which has सम्बन्धे वष्टी) । उत्तरीय though means upper garment,
here it seems to be used for garment in general. वने वसन्ति
ये ते इति वन + वस + णिनि कर्त्तरि साधुकारिणि = वनवासिनः । तेषाम् ॥

6. अस्मात्—भावे ७मी । This shows Rama's decision to go to
the forest now.

7. शिरःस्थानानि—शिरस् is the प्रधान अङ्ग, so here शिरस् means
प्रधान । Thus Mr. Shastri renders it as “प्रधानावसथानि” (chief
places of abode). Following him Mr. Kale also says “प्रधान-
निवासस्थानानि” । To avoid शोकवाहुल्य Rama does so and retires
to forest before Dasaratha comes there, and not that he
disobeys father's order to wait, or goes out without paying
respect to his father. Though in Ramayana we see Rama
taking leave before departure to the forest, still for dramatic

effect and to drop the scene for the second one, the poet does so deliberately. See II, sl. 4 also. The sense is—let us go and father will console himself by seeing our principal विहारस्थान । Prof. Devadhar renders it as “शिरः सादृश्यानि” i. e. our likeness of head as painted in our turbans—But it is not satisfactory. And I suggest the reading शिरस्ताणानि here for शिरःस्थानानि । In that case the sense is—we have here left off our princely turbans and helmets (शिरस्ताण), the dress of an aristocrat चविय । Sita as a नवोद्गा वधू has also left it or other head ornaments off (Comp. “किमर्थं विमुक्ताभरणानि” ante.), and let father see these and remember us in our princely style and the style in which we have retired to the forest, and thus console himself with these that are left here. In ancient times when one was honoured for his विद्या &c. he was adorned with an उष्णीष (see काव्यमीमांसा)—it was a principal dress—so also mention of शिरस्ताण is significant and seems to be deliberate. In the reading ‘शिरःस्थानानि’, how can it be possible for शोकदीन Dasaratha to see all प्रधानविहारस्थान and console himself. In Act II. we see Dasaratha as “उन्मत्त इव प्रलपन् समुद्रगृहे शयानः” । But our reading saves him this trouble and gives him opportunity to console himself then and there by seeing these their helmets or turbans (शिरस्ताण) ; these also contrast well with चौर here.

8. Remark—अङ्क is an Act, see Tika, and our notes in Sakuntalam. Here the first act ends, and the second Act will open with Dasaratha mad through शोक for Rama.

प्रतिगनाटकम्

द्वितीयोऽङ्कः ।

(ततः प्रविशति काञ्चुकीयः)

काञ्चुकीयः—भो भोः प्रतिहारव्यापृताः । खेषु खेषु स्थानेष्वप्रमत्ता भवन्तु भवन्तः ।

(प्रविश्य) प्रतिहारी—अयम् ! किं एदम् । [आर्यम् किमिदम् (वा किमेतत्)] ।

Beng.—(तारपर काङ्चुकीयेर प्रवेश) काङ्चुकीय—ওহে দ্বাররক্ষায় নিযুক্ত ব্যক্তিগণ ! তোমরা নিজ নিজ স্থানে সতর্ক হইয়া অবস্থান কর ।

(প্রবেশ করিয়া) প্রতিহারী—আর্য্য ! ব্যাপার কি ? (or—কি হইয়াছে ?)

(Then enters Chamberlain)

Chamberlain.—Ho guards in charge of the gates ! Please be on your watch in your respective situations.

(Entering) Gate-keeper (Portress)—My lord ! What is the matter ?

Tika.—‘भोः प्रतीहारव्यापृताः’—द्वाररक्षाकर्माणि नियुक्ताः जनाः [विशेषण-मात्रप्रयोगो विशिष्ये] । ‘अप्रमत्ताः’—अवहंलायून्त्याः अनवधानरहिताः इत्यर्थः, अतएव सावधानाः इति यावत् ‘भवन्तः भवन्तु’ सन्तु ॥ किं इदं जातम् वा वृत्तम् इति शेषः ।

Notes.

1. काञ्चुकीयः—अन्तःपुरादिपर्यवेक्षणशीलः वृद्धः ब्राह्मणः । तथाहि—अन्तः-
पुरचरो वृद्धो विप्रो गुणगणान्वितः । सर्वकार्यार्थकुशलः कञ्चुकीत्यभिधीयते ।
कञ्चुकी एव काञ्चुकीयः इति कृष्णप्रत्ययः इति प्राग् व्याख्यातः ।

2. प्रतिहारव्यापृताः—case of address ; adj—used as a noun ; or
substantive here. प्रतिहारः द्वारम् । लक्षणया [by transference of
epithet] द्वाररक्षणम् । तत्र व्यापृताः इति सहसुपेति समासः । Here the
word is not प्रतिहारिन् in the masculine, but प्रतीहारो in the femi-
nine. For later we have—“भवति, गच्छ” । For details of
note see प्रतीहाररची in Act I.

3. अप्रमत्ताः—adj to भवन्तः । प्र + मद् + क्त कर्त्तरि । प्रमत्तः अनवहितः ;
तस्मादन्य इति नञ्समासः । Careful.

काञ्चुकीयः—एष हि महाराजः सत्यवचनरक्षणपरो राम-
मरण्यम् गच्छन्तमुपावर्तयितुमशक्तः पुत्रविरहशोकान्निना
दग्ध-हृदयः उन्मत्त इव बहु प्रलपन् समुद्रगृहके शयानः—

मेरुस्थलन्निव युगक्षयसन्निकर्षे

शोषं ब्रजन्निव महोदधिरप्रमेयः ।

सूर्यः पतन्निव च मण्डलमात्रलक्ष्यः.

शोकाद् भृशं शिथिलदेहमतिर्नरेन्द्रः ॥ १ ॥

प्रतिहारो—हा हा एवंगमो महाराजो । [हा हा एव-
गतो महाराजः]

Beng.—काञ्चुकीय—गम्भीरं गत्युपायानोपगतं आमादेर महाराज
रामऽप्येके वनगमन इहेते प्रतिनिवृत्तं कराहेते असमर्थ इत्यस्य पुत्र-
विच्छेदशोकानले ताहार रुनय दग्ध इहेया याहेतेहे—एवंग तनि

সমুদ্রগৃহে শয়ন করিয়া উন্নতের আয় বিবিধ প্রলাপ করিতেছেন । আসন্ন প্রলয়ে (রামগমনে) স্তম্ভের পর্বতের আয়, পরিশুদ্ধমাণ মহা সাগরের আয় এবং মণ্ডলমাত্রলক্ষ্য অন্তর্গামী সূর্য্যের আয়, শোকে তাঁহার দেহ ও বুদ্ধি উভয়ই অতিশয় পরিক্ষীণ হইয়াছে ।

প্রতি—আহা আহা ! মহারাজের এই দশা হইয়াছে ।

Eng.—Cham.—Here is his majesty Dasaratha true to his promise, lying in the ocean pavilion and variously lamenting (prattling) like an insane—with his heart burnt with the heat of grief due to the separation from his son-whom he has been unable to hold back from retiring to the forest. Owing to the grief, the body and the mind of the King have been extremely perturbed just like the Mt.Meru at the impending dissolution (of the world), [or] like the vast ocean going to be dried up, [or] like the sun which is going down to setting hill—his orb only being visible.

Portress—Alas ! Such is the plight of his majesty.

Tika.—‘সত্যবচনরক্ষণপরঃ’ কৈকীয়া যত্ বরদানরূপং ‘সত্য’ শুল্ক’ বা তস্য বচনং’ প্রতিশ্রুতিঃ ‘তস্য রক্ষণম্’ পালনম্ ‘তদেব পরম্ প্রধানম্ অষ্টম্ যস্য’ স প্রতিজ্ঞাপালন-পরায়ণঃ ইত্যর্থঃ ॥ ‘উপাবর্ত্ যিতুম্’ নিবর্ত্ যিতুম্ অশক্তিঃ, ‘পুত্রবিরহশোকাগ্নিনা’ তনয়বিচ্ছেদজনিতঃ যঃ শোকঃ তদ্রূপেণ অনলীন ‘দগধ্বদয়ঃ’ তপস্চিত্তঃ ‘প্রলপন্’ প্রলাপবাক্যানি উচ্চারয়ন্ ‘সমুদ্রগৃহকে’ ধারায়-লনিকিতনে শয়ানঃ—

অন্বয়ঃ—‘যুগল্লয়সন্নিকর্ষে’ চলন্ মেরুরিব, শোষম্ ব্রজন্ অপ্রমীয়ঃ সঙ্কোদধিরিব, মন্ডলমাত্রলক্ষ্যঃ পতন্ সূর্য্য ইব, নরেন্দ্রঃ শোকাৎ মৃগশ্ শিথিলদেহমতিঃ (সংজাতঃ) । ১ ।

ব্যাখ্যা—‘যুগল্লয়সন্নিকর্ষে’ যুগানং লয়স্য নাশস্য ‘সন্নিকর্ষে’ সামীপ্যে সতি,

‘चलन् कम्पमानः सेरुः’ सुमेरुपर्वतः इव, ‘शोधम्’ शुष्कतां जलयन्वताम् इति यावत्
 ‘व्रजन् प्राप्तुं वन् अप्रमेयः’ विशालतया परिमातुम् अशक्यः—ईदृक्तया इयत्तया वा अव-
 धारयितुम् अशक्यः इत्यर्थः ‘महोदधिः’ महासमुद्र इव, ‘मण्डलमाचलन्त्याः’ किरणानाम्
 उपसंहारात् मण्डलमावदश्याः ‘पतन् अस्तं गच्छन् सूर्य इव’, नरेन्द्रः” नृपतिर्दशरथः
 ‘शोकात्’ आसन्नपुत्रविच्छेददुःखात् ‘भृश’ नितरां ‘शिशिलदेहमतिः’ श्लथकायबुद्धिः
 विह्वलशरीरमनाः इति यावत् (अधुना सञ्जातः) । ‘एवं गतः’ एतादृशीं शोचनीयाम्
 अवस्थाम् प्राप्तः दशरथः ॥ वसन्ततिलकं वृत्तम् ॥

Notes

1. महाराजः—महान् चासौ राजाचेति कर्मधा । टच् comes to the word in तत्पुरुष by the rule—राजाहः सखिभ्यष्टच् ।

2. सत्यवचनरक्षणपरः—सत्यस्य वचनमिति दत्तम् । तस्यरक्षणम् इति दत्तम् ।
 तदेव परं प्रधानं वक्ष्ये स इति बहु । Out of affection for Rama, Dasa may waive his प्रतिज्ञा to Kaikeyi, but to save his father from such possible अन्याय, Rama retired to forest without taking leave of his father. The poet did this to make his hero more elevated as a धर्म and सत्तुवैर ॥ So the reading सत्यवचनरक्षणपरम् (Q. रामम्) will be better here.

3. उपावर्त्तयितुम्—उप + आ + वृत् + णिच् + तुमुन् । पुत्रविरहशोकाग्निना—
 पुत्रेण विरहः इति सुप्सुपेति ; पुत्रात् पुत्रस्य वा विरह इति or सुप्सुपा may fit in well here. तज्ज्वलः शोकः इति शाकपाथिवादिवात् समासः । स एव अग्निरिति कर्मधा ; यद्वा तद्रूपोऽग्निरिति रूपकसमासः । तेन ।

5. दग्ध हृदयः—दग्धम् हृदयं यस्य स इति बहु । The agent of the root दह् [of दग्ध] is the—शोकाग्निः which is set apart from the compound word दग्धहृदयः । Such a practice is allowed and parsed by the dictum—सापेक्षत्वेऽपि गमकत्वात् समासः ॥ समुद्र गृहके—Locative case. Haravali writes—समुद्रगृहमित्याहः धारायन्-

निकेतनम् ; A pavillion or house fitted with springs [fountains] was called समुद्रगृहम्—जलयन्त्रगृहमिति विकासशेषः । सुद्रं समुद्र-
गृहमिति अन्वयार्थं कन् प्रत्ययः, अधि' ७मी । or समुद्रगृहक may mean a
big palace standing facing a lake ; big lakes often pass by
the name of समुद्र or सागर । Comp—रूपसागर in गौड़, जयसागर in जय-
पुर, श्यामसागर in Bardwan, उदयसागर in Mewar &c.

7. युगचयसन्निकर्षे—अधि' or भावे ७मी । युगानां चतुर्थगस्य जयः विनाशः
इति इतत् । तस्य सन्निकर्षः प्रत्यासत्तिः इति इतत् । तस्मिन् । प्रत्यासन्ने सति ।
युगानाम् अवसाने इति भावः । प्रलय इत्येव अर्थः ।

8. शेषम्—obj to व्रजन् । युष् + घञ् भावे । युष्कताम् ।

9. महोदधिः—महान् उदधिरिति कर्मधा । The rule “आन्महतः समा-
नाधिकरणजातीययोः” directs आत् after महत् ।

10. अप्रमगः—प्रमातुम् परिमातुम् परिच्छेत्तुम् इति यावत् (to measure)
शक्यः इति प्र + मा + यत् ; तस्मात् अन्यः इति नञ्समासः । The महोदधि is
also so described by Kalidasa in Raghu XIII.

11. मण्डलमावलक्षाः—मण्डलम् एव इति मण्डलमात्रम्—मयूरव्यं सकादित्वात्
नित्यसमासः, only the orb ; तेनैव लक्षाः दृश्यः इति सहसुपा ;qual. सूर्यः ।

12. पतन्—पत् + शट् । adj to सूर्यः । Like the sun the king
is about to set or die.

13. शोकात्—हेतौ ५मी ; यद्वा शोकम् आश्रित्य इति ल्यप्-लोपे ५मी ।

14. शिथिलदेहमतिः—adj to नरेन्द्रः । देहश्च मतिश्च इति देहमती—
इन्द्रसमासः । शिथिले देहमती यस्य स इति बहु । Not only his देह but
internal मति too is declining fast ; this suggests his approaching
death. The three उपमा paints loss of power becoming more
and more distinct and manifest to all.

N. B.—The rhetoric in the sloka is मालोपमा—मालोपमा यदे-

कस्मिपमानं बहु दृश्यते । Here is one उपमेय only—it is नरेन्द्रः ; but three upamans—मेरुः, महीदधिः and सूर्यः ; hence it is मालोपमा ।

He was high like Meru by his stature, colour and चित्तौन्नत्य ; like ocean by his अगाधता of गुण ; and like sun by his power.

काञ्चुकीयः—भवति ! गच्छ ।

प्रतिहारो—अय्य ! तह [आर्य्य तथा] । (निष्क्रान्ता) ।

काञ्चुकीयः—(सर्वतो विलोक्य) अहो तु (? तु) खलु
रामनिर्गमनदिनादारभ्य शून्यैवेयमयोध्या संलक्ष्यते । कुतः ?—

Cham.—Madam ! Please go onwards !

Port. — Sir ! Let it be so—(goes away).

Ch.—(Looking around) Alas ! The city (of Ayodhya) appears void from the very day Ramchandra left it. How ? (or-do you ask why ?)—

Beng.—काङ्—ତହେ ଚଳ । ପ୍ରତି—ଆର୍ଯ୍ୟ ! ତଥାସ୍ତ । (ଚଲିয়া
ଗେଲେନ) । କାଞ୍—(ଚାରିଦିକ ଦେଖିয়া) ଅହୋ ! ରାମଚନ୍ଦ୍ରର ବନଗମନ ଦିନ
ହେତେହେ ଅଯୋଧ୍ୟା ପୁରୀ ସେନ ଶୂନ୍ୟ ବଳିଆ ବୋଧ ହେତେହେ (or—ଅଯୋଧ୍ୟା
ପୁରୀ ଶୂନ୍ୟ ଦେଖାହେତେହେ) । କିରୂପ ?—

नागेन्द्राः यवसामिलाषविमुखाः सान्त्र क्षणाः वाजिनो

ऋषाशून्यमुखाः सवृद्धवनितावालाश्च पौरा जनाः ।

त्यक्ताहारकथाः सुदीनवदनाः क्रन्दन्त उच्चैर्दिश

रामो याति यया सदारसङ्गजस्तामिव पश्यन्तप्रभो ॥ २ ॥

अन्वयः—सान्त्रक्षणाः नागेन्द्राः यवसामिलाषविमुखाः । वाजिनः ऋषाशून्यमुखाः ।
अनी त्यक्ताहारकथाः सुदीनवदनाः उच्चैः क्रन्दन्तः सवृद्धवनितावालाः पौराः जनाश्च
अया दिश सदारसङ्गजो रामो याति तामेव पश्यन्ति ।

The elephants, with tears in eyes, have desisted from taking fodder (have lost any desire for fodder). The horses have ceased neighing. The citizens, with all their children, ladies and old ones, do not even talk of taking food ; they are crying with their pale faces and are casting their eyes to the very direction through which Ramchandra has gone away with his wife and brother.

Beng.—गजराजगण सज्जनयने आहार ग्रहणे विमुख इहियाछे । अश्वराजिओ ह्वारव बक्र करियाछे । आबालबृक्वनिता पुरवासिबर्ग भोजनेर कथाओ तुलिया गियाछे । ताहारा दीनमुखे उच्चरवे क्रन्दन करितेछे ; आर ज्ञाता ओ पत्नी सह रामचन्द्र ये दिक् दिया गियाछेन सेह दिकेह ताकाहिया रहियाछे ।

Tika.—‘साथलेषाः’ सज्जनैवाः ‘नागिन्द्राः’ गजश्रेष्ठाः ‘यवसामिलाषविमुखाः’ खायग्रहणे स्पृहारहिताः ‘वाजिनः’ अश्वाः ‘ऋषायन्यमुखाः’ ध्वनिरहितवदनाः । ‘अमी’ पुरतोदृशमानाः ‘त्यक्ताहारकथाः’ परित्यक्तभोजनवार्त्ता भोजनस्य कथामपि परित्यज्य इत्यर्थः सुदीनवदनाः सातिशयं दैन्याक्रान्तमुखाः ‘उच्चैः’ तारस्वरैश्च ‘क्रन्दन्तः’ रुदन्तः ‘सङ्गृह्यबालवनिताः’ ब्रह्मैस्तथा बालैः वनिताभिश्च सङ्घ ‘पैराः’ पुर-निवासिनः जनाः ‘यथा दिशा’ येन दिग्दिशेभिरन ‘सदारसङ्गजः’ पत्न्या सीतया तथा सङ्गजेन भ्रात्रा लक्ष्मणेन च सङ्घ ‘रामः याति’ तामेव दिशम् पश्यन्ति निरीक्षन्ते । शार्दूलविक्रीडितं वृत्तम् ॥

Notes

1. अहो तु वा (तु) खलु—Indeclinables—denoting certainty in grief. खलु अवधारणे अव्ययम् । तु इति वाक्यालङ्कार—‘यदा अवधारणदाकार्ये’ । Bhasa uses both तु and नु in such cases.

2. रामनिर्गमनदिनात्—आरभ्यशब्दयोगे ५मी । रामस्य निर्गमनं अयोध्यायाः वह्निर्गमनमिति इतत् । तस्यदिनमिति इतत् ; तज्ज्ञात् ।

3. संख्वाते—सम् + लच् + कर्मणि वाच्ये लट् ते । दृशाते appears.

4. सास्त्रेक्षणाः—अस्मि अश्नु । अस्त्रैः सह वर्त्तमानं यत् तदिति बहु । साश्त्रं ईक्षणं येषां ते इति बहु । Prof. Kale connects it with वाजिनः । But we differ, for otherwise खाद्यविमुखता of elephants are not vividly accounted for.

5. नागेन्द्राः—नागेषु इन्द्राः श्रेष्ठा इति सुप्सुपा । नागीयम् इन्द्र इव इति उपमिततत् ; or नागानाम् इन्द्राः, श्रेष्ठे इतत् ।

6. यवसामिलाषविमुखाः—adj to नागेन्द्राः । यवसस्य पशुखाद्यस्य (fodder) अभिलाषः इति इतत् । विरुद्धं मुखं यस्य स इति विमुखः—बहु । यवसामिलाषात् or तव विमुखाः इति सहसुपा ।

7. ऋषायुष्यमुखाः—adj to वाजिनः ; ऋषयायुष्यमिति इतत् । तादृशानि मुखानि येषां ते इति बहु ।

8. व्यक्ताहारकथाः—आहारस्य कथाः इति इतत् । व्यक्ता आहारकथाः यैस्ते इति बहु ; adj to जनाः ।

9. सुदीनवदनाः—adj to जनाः । सुष्ठु दीनम् इति प्रादि । सुदीनानि वदनानि मुखानि येषां ते इति बहु ।

10. सहस्रवनितावालाः—adj to जनाः । सहस्राश्च वनिताश्च वालाश्च इति सहस्रवनितावालाः इन्द्रसमासः । तैः सह वर्त्तमानाः ये ते इति तुल्ययोगे बहु ।

11. पौराः—पुरे भवाः इति पुर + अण् ; adj to जनाः ।

12. दिशा—करणे or प्रकृत्यादित्वात् तृतीया ; cf. कतमेन दिग् विभागेन गतः सः जालम् ?

13. सदारसहजः—adj to रामः ; सह जायते इति सह + जन् + ड कश्चि । सङ्गीदरः i.e. आता । दाराश्च सहजश्च दारसहजाः or better दारसहजौ as in भक्त्युदारयोः । ताभ्याम् सह वर्त्तमानः यः स इति बहु ; here दार meaning wife is masc. plural, but कलव as seen before is neuter sing.

যাবদহমপি মহারাজস্য সমীপবর্তী ভবিষ্যামি । (পরি-
ক্রম্যবলোক্য) অয়ে, অয়ং মহারাজো মহাদেব্যা সুমিত্রয়া চ
সুদুঃসহমপি পুত্রবিরহসমুদ্ভবং শোকং নিগৃহ্য আত্মানমেব
সংস্থাপয়ন্তীভ্যাম্ অন্বাস্যমানস্তিষ্ঠতি । কষ্টা খল্ববস্থা
বর্ত্ততে । এষ এষ মহারাজঃ—

Eng.—Let me too approach his majesty. (Having walked
round and looking) Well ! here sits his majesty being
waited upon by her majesty the chief queen and queen
Sumitra who have checked their grief however unbearable it
may be, due to their separation from their sons, and have
composed their own selves. Alas ! What a pitiable condition.
Here is his majesty,

Beng.—আমি তাই'লে এখন মহারাজের কাছেই বাই । (পরি-
ক্রমণ করিয়া এবং চারিদিক্ দেখিয়া) এই যে মহারাজ এইখানেই
আছেন । মহারানী (কৌশল্যা) এবং (রাণী) সুমিত্রা পুত্রবিচ্ছেদ-
শোক সহনাতীত হইলেও তাহা দমন করিয়াছেন এবং নিজে নিজেই
সাব্যস্ত হইয়া (আপনা হইতেই জুষ্টির হইয়া) এখন মহারাজের শুশ্রূষায়
নিযুক্ত আছেন । আঁহা ! অত্যন্ত কষ্টের অবস্থাই হইয়াছে । এই
আমাদের মহারাজ—

Tika.—মহাদেব্যা 'সুখ্যয়া রাজ্ঞা' কৌশল্যয়া ইত্যর্থঃ । 'সুদুঃসহমপি' সীদুঃ
অশক্যমপি, 'পুত্রবিরহসমুদ্ভবম্' তনয়বিচ্ছেদজনিতম্ শোকম্ 'নিগৃহ্য' দময়িত্বা ।
'সংস্থাপয়ন্তীভ্যাম্' পর্যাবস্থা পয়ন্তীভ্যাম্ মহাদেবীভ্যাম্ অন্বাস্যমানঃ 'অপাস্যমানঃ'
সেব্যমানঃ তিষ্ঠতি । কষ্টা কষ্টদায়িকা 'অবস্থা বর্ত্ততে' ।

Notes

1. সমীপবর্তী—adj to অহম্ । সংগতাঃ আপ্যো যত তৎ সমীপমিতি বহু

“ऋकपुरव्यः पथामानवे” इति समासान्त अः । “हान्तरूपसगेभोऽप ईत” इति अप ईत्वम् । समीपे वत्ते इति समीप + वृत् + णिन् यावद्भवामि इति यावदयुक्तम् ।

2. महादेव्या सुमित्रया च — अनुक्ते कर्त्तरि तृतीया the verb being अन्वाख्यमानः । महतीदेवी तथेति कर्मधा पुं वद्भावश्च । महतो महादेश्य ।

3. सुदुःसहम्—दुःखेन सह्यते इति दुर + सह् + खल् कर्मणि । सुष्टुदुःसहम् इति प्रादि ; adj to शोकम् ।

4. पुनर्विरहसमुद्भवम्—adj to शोकम् ; सम् + उद् + भू + अप् = समुद्भवः उत्पत्तिस्थानं (source) ; पुर्वे ण विरह इति सुप् सुप्ता or इतत् ; or इतत् । पुनर्विरहः समुद्भवः यस्य तमिति बहु ।

5. निगृह्य—नि + गृह् + लाप्—Having checked

6. आत्मानम्—obj to संस्थापयन्तीभ्याम् । It refers to Kauslaya's as well as sumitra's own selves.

7. संस्थापयन्तीभ्याम्—adj to महादेव्या and सुमित्रया to be taken together, hence dual. सम् + स्था + णिच् + शठ fem. तृतीया द्विवचने ।

8. अन्वाख्यमानः—अनु + आस् + कर्मणि वाच्ये शानच् । Participle adj. to महाराजः—its subject is महादेव्या and सुमित्रया । अनु + आस् is identical with उप + आस्—hence it means to serve, to wait upon. The construction runs thus—आत्मानामिव संस्थापयन्तीभ्याम् महादेव्या सुमित्रया च अन्वाख्यमानः महाराजः तिष्ठति ।

9. कष्टा—adj. to अवस्था । कष्ट is both noun and adj ; when adjective it means painful or pitiable.

पततुःपथाय चोत्थाय हाहेतुश्चैतन् मूढः ।

दिशं पश्यति तामिव यया यातो रघूद्वहः ॥३॥

(निष्क्रान्तः) ॥ मित्रविष्कम्भकः ॥

अन्वयः—हा हा इति मुहुः उच्चैः प्रलपन् उत्थाय उत्थाय च पतति । यया [दिशा] रघूद्वहः यातः तामिव दिशं पश्यति च ।

Eng.—(His Majesty) repeatedly laments (or—goes on lamenting) with a loud voice crying “alas ! alas !” and is (now) rising and (then) falling. He casts his eyes on the very direction through which the best of the Raghus has departed. (Exit). [Interlude].

Beng.—(आमादेर एही महाराज) हा हा एही प्रकार उऊरवे पुनः पुनः विलाप करतः (एकवार) उठितेहेन (आवार) पडितेहेन ; आर ये दिके रघुनाथ गियाहेन सेई दिकेई दृष्टिपात करितेहेन । (निष्क्रमण)—विक्षम्बक ॥

Tika.—‘हा हा’ अहो कष्टम् [आविगे विरक्तम्] इति इत्यम् मुहः पुनः पुनः ‘उच्चैः तारस्वरैश्च प्रलपन्’ विलपन् प्रलापवाक्यानि उच्चारयन् इति यावत्, (‘अस्माकं महाराज ’) ‘उत्थाय उत्थाय पतति’ अधुना शय्यायाः उत्तिष्ठति तन्मूर्च्छन् एव शोक-विह्वलत्वात् भूमौ निपतति, (अपि च) यथा दिशा येन दिग्विभागेन रघूद्भवः रघुकुल-भूषणः रामो यातः वनमुद्दिश्य चलितः तामेव दिशं पश्याति निरीक्षते च ।

Notes

1. इति—अव्यय—obj. to प्रलपन् ।
2. रघूद्भवः—verb to यातः । उद्भवति इति उद् + वह + अच् कर्त्तरि । रघूनां लक्षणया रघुवंशीयानाम् उद्भवः इति द्रुतम् । उद्भवः glory, glorifier.

Remark—A विष्कम्भकः is an interlude placed at the beginning of some act in order to serve as the connecting link between the events that have been narrated and the events that are to follow. It is said to be निम्न when one of the actors (here the portress) belongs to the lower order and the other (as the chamberlain) to the higher. For a शुद्धविष्कम्भक see beginning of Act VI here. There the actors are of higher order.

Thus we read in Sahityadarpan :—

हस्तवर्त्तिष्यमानानां कथाशानाम् निदर्शकः । स'क्षिप्रार्थस्तु विश्वम् आदावङ्गस्य
दर्शितः । मध्येन मधामाभ्याम् वा पात्राणां सम्प्रयोजितः । ग्रहः स्यात् सतु सङ्कीर्णनीच-
मधामकल्पितः ।

(ततः प्रविशति यथानिर्द्दिष्टो राजा देव्यौ च)

N. B.—Here the scene (दृश्यपट) is lifted up and is seen
(by the audience as—the king entering as described (i.e in a
wailing mood) being waited upon by the two queens
Kausalya and sumitra.

राजा—हा वत्स ! राम ! जगतां नयनाभिराम !

हा वत्स ! लक्ष्मण ! सलक्षणसर्वगात्र !

हा साध्वि ! मैथिलि ! पतिस्थितचित्तवृत्ते !

हा हा गताः किल वनं वत मे तनूजाः ॥

Prose—(अन्वयः)—हा वत्स ! जगतां नयनाभिराम राम ! हा वत्स
सलक्षणसर्वगात्र लक्ष्मण ! हा साध्वि पतिस्थितचित्तवृत्ते मैथिलि ! हा ! हा !
मे तनूजाः वनं गताः किल ।

Eng. —Alas ! my darling Rama the gladdener of the eyes
of the people ! Alas ! my darling Lakshmana whose person
is full of all auspicious marks all over ! Alas ! devoted
Maithili (the daughter of the ruler of Mithila) whose heart
(mind) is ever fixed on her husband ! Alas ! may sons have
all departed to the forest.

Beng.—हा वत्स ! लोकलोचनानन्दराम ! हा सर्वशुल्लक्षणशरीर
लक्ष्मण ! हा पतिगतध्याना साक्षि मैथिलि ! आहा, आमार पुत्रगण सब
बने गियाहे ।

Tika.—हा अहो वत्स ! प्रियतम ! जगतां जगज्जनानां 'नयनाभिराम' लीच-
नानन्ददायक राम ! हा अहो वत्स 'सलक्षणसर्वागात्र' शोभनचिह्नयुक्तसकल-शरीर
लक्षण ! हा साध्वि सुशील ! 'पतिस्थितचित्तवृत्ते' पतिगतप्राणो मैथिलि सीते !
हा हा 'मे मम तनूजाः' तनयाः 'वनं काननं गताः' प्रस्थिताः किल [ऐतिह्ये अरुचौ
अवधारणे वा अन्यथम्] वनं ते प्रस्थिताः इति मह्यं न कथमपि रोचते ।

Notes

1. जगताम्—Refers to the people of the world (by trans-
ference of epithet—लक्षणाद्व्या) ; जगद्वासिनामित्यर्थः, शेषे ६४ ।

2. नयनाभिराम—adj. to राम which is in the vocative case.
अभिरयमिति अनेन इति अभि + रम् + णिच् करणे घञ् । नयनयोरभिरामः
इति इतत् । ,

3. सलक्षणसर्वागात्र—adj. to लक्षण ! लक्षणैः शुभचिह्नैः सह वर्तमानं
यत् तदिति बहु । सर्वं गात्रमिति कर्मधा । सलक्षणं सर्वागात्रं यस्य स इति बहु ।

4. साध्वि—adj. to मैथिलि । fem. of साधु is साध्वी as well as
साधु ; all the words used in सम्बोधने ।

5. पतिस्थितचित्तवृत्ते—adj. to मैथिलि । चित्तस्थवृत्तिः (function)
इति इतत् । पत्यौ स्थिता इति औसौतत् or better सुप्सुपा । पतिस्थिता चित्त-
वृत्तिर्यस्याः सा इति बहु ; तत्सम्बोधने । Mark the appropriate adjectives
used here by Dasaratha.

6. तनूजाः—तनू or तनु = देहः । ततः जायते इति तनू + जन् + ड कर्त्तृणि ।
(those born of my loins i. e. my sons). By this Dasaratha
seems to include Sita as well—the wife of his तनुज and is
like his daughter, Comp "प्रयच्छत मे प्रतिवचनं पुत्रकाः" ।

7. किल—इति अरुचौ etc । तेषां वनगमनं न मह्यं रोचते इति भावः ।
I do not approve of their banishment, or they are indeed
gone to वन though not declared directly by me.

(राजा)—चित्रमिदं भोः, यद् भ्रातृस्नेहात् पितरि विमुक्त-
स्नेहमपि तावन्नक्षणं द्रष्टुमिच्छामि । वधु वैदेहि—

Beng.—कि आश्चर्य ! लक्ष्मण ज्ञातार प्रति असुरागवशतः पितृस्नेह
उपेक्षा करिराहे तबुओ आमार ताहाके देखिते ईछा हईतेहे । हा
वधु जानकि—

Eng. What a wonder ! Lakshman has bade good bye to
his devotion for his father on account of his (deep) affection
for his brother, yet I long to see him. Alas Sita ! my
daughter-in-law !

Tika—‘चित्रम्’ विषयजनकं ‘खलु इदम्’ यत् ‘भ्रातृस्नेहात्’, भ्रातरि राम-
चन्द्रे लक्ष्मणस्य यः स्नेहातिशयो विद्यते तस्यैव प्रभावात् ‘पितरि मयि विमुक्तस्नेहमपि
न्याक्तानुरागमपि तावत् लक्ष्मणं द्रष्टुमिच्छामि’ अभिलषामि । [हा] वधु ! वैदेहि
विदेहराजतनये । यद्यपि लक्ष्मणः रामचन्द्रं प्रति भक्तिम् अनुसृत्य माम् उपेक्ष्यैव
वनं गतः, तथापि तं द्रष्टुम् इच्छामि इत्येव विषयकरम् । [तथा च “प्रणय-
प्रवणं चितः विगुणेष्वपि वन्द्युः” — श्रीश्रीवशिष्ठकायाम्] ।

Notes

1. चित्रम्—adj to इदम् ।
2. भ्रातृ स्नेहात्—हेतौ प्रसी । यद्वा भ्रातृस्नेहम् अनुसृत्य इति ल्यप् लोपे
प्रसी । भ्रातुः स्नेहः इति इत्त or भ्रातरि स्नेहः सुप् सुपा ।
3. विमुक्तस्नेहम्—विमुक्तः परित्यक्तः स्नेहः अनुरागः येन तमिति वङ् ।
Qual. लक्ष्मणम् ।

Remark—Here the paternal feeling has got triumphant.
Lakshmana loved both his father and brother ; but his love
for his father yielded to his love for his brother which led
him to follow Rama to the forest—without caring for what

may befall his father the King. Thus Lakshman has sacrificed his filial duty to the altar of fraternal love ; yet such is the power of paternal affection that the King belittles this ingratitude of Lakshman (to him) and longs to see him (Lakshman) again. Here the unselfish love of the King has been very nicely depicted. It is what is called visuddha vatsalya (विशुद्ध वात्सल्या) — in the rhetorics of the Vaishnavs headed by Sri Rup Goswami—the unselfish paternal affection that asks no return ; or from vedantic point of view this is what is called माया and that it is नौचगामी [flows on to lower gradations].

रामेणापि परित्यक्तो लक्ष्मणेन च गर्हितः ।

अयशोभाजनं लोके परित्यक्तस्त्वयापरहम् ॥५॥

Prose.—अहं रामेणापि परित्यक्तः ; लक्ष्मणेन गर्हितः । त्वयाऽपि परित्यक्तः (सन्) लोके अयशोभाजनं [संजातः] ।

Eng. — [My darling Sita] farsaken as I have been by Rama, I have been blamed by Lakshmana. Now being abandoned by you, I have turned out an object of ill fame.

Beng.—(ब०९ गीते) रामेण मत्त पुत्रेण आमाय त्याग करिया गियाछे लक्ष्मण आमाक कट्टे बाक्य कहियाछे । आबार तूमिओ हाडिया गियाछे ताहे आमि लोके कलङ्कतागी हईयाहि ।

Tika.—वत्से सीते ! अहं रामेण अपि पित्रभक्तेन गुणशालिना अपि मम पुत्रेण रामचन्द्रेण परित्यक्तः उज्झितः । (तथा) लक्ष्मणेन गर्हितः “हनिष्ये पितरं ब्रह्मं कैकेयासक्तमानसम्” इत्येवंप्रकारेण कदर्थितम् । (तदपि कथंचित्सया सोढम् यतोवयं हृदयिना पुरुषा नतु नार्थः । परम्) त्वया अपि कीमलहृदयया रमणीरत्नेन पुत्रवध्वा परित्यक्तः सन् अहं लोके जन-समाजे अयशोभाजनम् कलङ्कास्पदं संजातः इति ।

1. Remark.—It certainly reflects discredit to me that my daughter-in-law too has left me for the forest—so thinks the King.

2. गर्हितः—गर्ह् + क्त कर्मणि । Lakshman attacked the old King with furious words. These will be found in the Ramayan.

3. अयशोभाजनम्—same case with अहम् । भाजनं पातम् । यशः ख्यातिसम्पत्त्यै अन्यदिति अयशः—तदन्यत्वमित्यर्थे नञवत् । अयशसः भाजनम् इति हतम् । भाजनम् is a word always used in the neuter and hence known as अजहन्निङ्गम् । To be forsaken by meritorious पुत्रवधू too will surely make Dasaratha himself ill-famed—this is Dasaratha's view.

(राजा) पुत्र राम ! वत्स लक्ष्मण ! वधु वैदेहि ! प्रयच्छतमे प्रतिवचनम् पुत्रकाः । शून्यमिदं भोः ! न मे कश्चित् प्रतिवचनं प्रयच्छति । कौशल्यामातः क्वसि ?

Eng.—Ram ! my son, Laksman, my darling ; Sita my daughter-in-law. Ho my children please give reply. Alas ! all is void, nobody replies, Ho the son of Kausalya where are you ?

Beng.—पुत्र राम, बंस लक्ष्मण, वधु वैदेहि, हे আমার স্নেহভাজন সন্তানগণ আমার কথার উত্তর দাও । অহো, সব শূন্য—কেহই উত্তর দিতেছে না । কৌশল্যানন্দন, তুমি কোথায় ?

Tika.—‘प्रयच्छत देहि मे’ मद्यं ‘प्रतिवचन’ प्रतुत्तर ‘पुत्रकाः’ हे अनुकम्पिता कौशल्यामातनयाः ! ‘शून्यमिदम्’ न कोऽपि अत्र वर्तते इत्यर्थः । यथा कौशल्यामातनैः शून्यं जगत् जीर्णारण्यं सर्वजनशून्यं मन्ये । कौशल्यामातः—कौशल्यानन्दन ! ‘क्वासि’ क्व कुत्र अस्मि लभ्यमिति शेषः ।

Notes

1. प्रथच्छत—प्र + दा भ्वादि (= यच्छ) + लोट् त ।
2. मे—सम्प्रदाने चतुर्थी ।
3. प्रतिवचनम्—प्रति + वच् + लोट् ; obj. to प्रथच्छत ; reply.
4. पुत्रकाः—पुत्र + अनुकम्पायाम् कन् । Sons who are objects of love ; case of address. By this both sons and daughter-in-law Sita is addressed here.

5. कौशल्यामातः—सम्बोधने । कौशल्या माता यस्य स इति बहुव्रीहिः । Now the legitimate form should have been कौशल्यामातृकः ;—as कप् must be added to all words ending in ऋ in the Bahuvrihi Samasa by the rule—नृत्तय । Then why do we get कौशल्यामातः here ? Commentators of Panini system do not directly say anything on such forms so we take these as irregular uses or शिष्टप्रयोग । As said before Pt. Shastri &c however thinks the कप् optional here. But रामचन्द्र तर्कवागीश, the famous commentator of the Mugdhabodh grammar construes the following sutra supporting such uses (as सुमित्रामातः, कौशल्यामातः &c) as legitimate e. g. “मातृकस्य मातुः पुत्रे मातृ स्ततो धौ” । this is explained as मङ्गलकुलसम्भूतायाः मातुः स्तुत्यापत्त्याप्यस्तुतिर्मातृस्तुतिस्तस्यां गम्यमानायां मातृकस्य मातः स्यात् धौ परे (सम्बोधने इत्यर्थः) पुत्रे वाच्ये । हे गार्गीमातः । हे वात्स्यमातः = हे पुत्र धन्योऽसि ।

The simple meaning is this—the word मातृक (in Bahuvrihi) is changed to मातः in the vocative case provided the mother be of noble lineage and the son is referred to. Here the word कौशल्यामातः thus refers to Ram, and Kausalya comes of noble lineage and so we have got this form only—the meaning being

"oh the son (worthy) son, of noble Kausalya or endowed with the qualities of कौशल्या". Kausalya was the daughter of the King of Kosala (कोसल)—it is South Kosala (दक्षिणकोसल) quite different from North Kosala (उत्तरकोशल) the capital of which was Ayodhya. Thus North Kosalas answer the modern province of Oudh and the latter corresponds with the tract of land near about Jubbalpur in the Central provinces. —(Mahakosal congress commitee)

सत्यसन्ध ! जितक्रोध ! विमत्सर ! जगत्प्रिय !

गुरुशुश्रूषणेयुक्त ! प्रतिवाक्यं प्रयच्छ मे ॥ ६ ॥

Eng.—On Ramechandra, true to your words ! 'conquerer of anger (subduer of wrath) ! devoid of (or—free from) malice ! popular in the world ! devoted to the service of the superior ! please give me reply.

Beng.—हे गुरुप्रतिष्ठ, क्रोधजयिन्, द्वेषरहित, जगत्प्रिय, हे गुरुसेवापरायण (राम), आमार कथार उत्तर दाও ।

Tika—'सत्यसन्ध' अवितथप्रतिज्ञ ! (यतः रामचन्द्रः पितृसत्यपालनार्थं वनं प्रस्थितः अतः स सत्यसन्धः), जितक्रोध ! क्रोधजयिन् (निर्वासितोऽपि पितरि तस्य क्रोधो न उदियाय अतः जितक्रोधः सः), विमत्सर ! मात्सर्यरहित ! (भरतस्य रान्यलामेऽपि तं भरतं प्रति विद्वेषरहितः अतः विमत्सरः), जगत्प्रिय ! (स्वगृहेः जनप्रीतिम् सोऽर्जितवान् अतः स जगत्प्रियः), गुरुशुश्रूषणे युक्त ! गुरुणां पूज्यानां शुश्रूषणे सेवायाम् युक्त रत ! (राक्षसवधादिना विश्वमिवादीनां पूज्यानां सेवासु च नियुक्तः अतएव गुरुशुश्रूषणे युक्तः) 'मे मदय' प्रतिवाक्यं प्रत्युत्तरं प्रयच्छ' देहि ॥

Notes

1. सत्यसन्ध—vocative case. सत्या सन्धा प्रतिज्ञा यस्य स इति बहु ।

2. जितक्रोध—जितः क्रोधः येन स इति बहु । See Tika also.

3. विसत्सर—सत्सरम् विद्वेषः । विगतं सत्सरं यस्मात् स इति बहु ; alternative form is विगतसत्सरः by the rule “प्रादिभ्यो घातुजस्य वाच्यो वा चोत्तरपदलोपश्चेति” । See Tika and Act I sl. 20.

4. जगत्प्रिय—जगतां [by transference of epithet or लज्जणा] जगदासिनां प्रिय इति हतत् । प्रीणाति इति प्री + क कर्त्तरि = प्रियः ।

5. गुरुशुश्रूषणे—गुरुणां (कर्मणि द्वौ) शुश्रूषणं सेवा इति हतत् । शु + सन + लुट् = शुश्रूषणम् । विषयाधिकरणे ऽमी ।

Remark—All the adjectives used here are significant pro-claiming various virtues of Ram so here is the rhetoric known as Parikarā “माभिप्रायैः विशेषणैः परिकरा मतः”—Sahityadarpan.

(राजा) हा कासौ सर्वजनहृदयनयनाभिरामो रामः, कासौ मयि गुर्वनुवृत्तिः । कासौ शोकार्तेषु अनुकम्पा । कासौ दणवद-गणितराज्यैश्चर्यः । पुत्र राम ! वृद्धं पितरं मां परित्यज्य किम-सम्बन्धेन धर्मेण ते कृत्यम् । हा धिक् ! कष्टं भोः—

Eng.—Alas ! where is Ram—the gladdener of the eyes and heart of all ! where is his extreme obedience to me ! where is his sympathy with the aggrieved ! where is he who has not cared a straw for the kingdom and prosperity (or—who has discarded royal prosperity like a straw) ! Ho my son ! Ram ! having left me, the old father, what are you to do with that unformed religion (rite)—which snatches you away from me (or—which has cut off all your connection with me). Alas ! O woe !

Beng.—হায়! কোথায় সেই সর্বলোকহৃদয়নয়নরঞ্জন রামচন্দ্র! কোথায় বা আমার প্রতি সেই মহতী অনুবর্তিতা। কোথায় বা সেই শোকাক্তের প্রতি করুণা! কোথায়, কোথায় সে যে তৃণের মত রাজ্যশ্রী তুচ্ছ করিয়া গিয়াছে! পুত্র রাম! এই বৃদ্ধ পিতাকে ত্যাগ করিয়া সম্বন্ধহীন ধর্মপালনে তোমার কি প্রয়োজন? হা ধিক্! কি কষ্ট!

Tika.—‘সর্বজনহৃদয়নয়নাভিরামঃ’ নিখিললোকানাং হৃদয়নয়নরঞ্জনঃ রামঃ । ‘ক’ ক্রম ‘অসৌ’ ময়ি দশরথ ‘গুরু’ মহতী অনুবর্তিঃ’ অনুবর্তিতা । ত্বং ‘চিরং’ ময়ি অনুরক্ত আসিঃ—‘অয়ং খলু তদনুবর্তনং’ কথং ত্বয়ি ন প্রচ্ছি? তে শোকাক্তেষু শোক-পীড়িতেষু অনুকম্পা করুণা ক্রম । সা ক্রম গতা । ত্বং ‘চিরং’ হি যুচ্চা নিপীড়িতেষু করুণা প্রদর্শয়ামাসিথ ‘অয়ং তদ্বিযোগ-শোকখিন্নং’ মাং কথং ন দর্শনদানেন অনুকম্পসি? ‘লঘবদগণিতরাজ্যৈশ্চর্য্যঃ’ রাজ্যে রাজ্যৈশ্চর্য্যং চ যঃ লঘায় মলয়া পরিত্যক্তবান্ স ত্বম্ ‘অয়ং ক্রমঃ?’ ‘অসম্বন্ধে’ন ময়া সহ সম্পর্কয়ুত্বেন ধর্মেণ পিতৃসত্যপালনরূপেণ ধর্মেণ তে কিং ক্লম্যং কিং কার্য্যম্? পিতৃসত্যরূপং ধর্মং পালয়িতুং ত্বং বনং প্রবিষ্টঃ পরং স হি ধর্মঃ ময়া সহ তব সম্পর্কং ছিন্নবান্—ইহুশেন মনুসম্পর্কচ্ছেদিনা ধর্মেণ তব কিং কার্য্যম্ স্যাৎ?

Notes

1. সর্বজনহৃদয়নয়নাভিরামঃ—adj to রামঃ । হৃদয়ং চ নয়নং চ হৃদয়নয়নে or হৃদয়নয়নম্ (with জাতিবিশেষা) by the rule “জাতিরপ্ৰাণি-নাম ।” বহুসমাশঃ । সর্বজনা ইতি কর্মধা । সর্বজনহৃদয়নয়নে ইতি ইতচ্ । তেষাম্ অভিরামঃ । Or তে অভিরময়তীতি সর্বজনহৃদয়নয়ন + অভি + রম + যিচ্, অণ্, কর্তৃরি by the rule “কর্ম্যং যিচ্” ।

2. গুবনুহতিঃ—গুবী (গুর্বা) i.e. মহতী অনুবর্তিতানুবর্তনমিতি কর্মধা ।

3. শোকাক্তেষু—অধিকরষে ওমী । শ্রীকীন নৃত্যঃ আকীর্ষিত ইতি ইতচ্ ।

4. লঘবদগণিতরাজ্যৈশ্চর্য্যঃ—subj. to বর্ততে (understood). ন গণিত-মিতি নজতত্ । তৃণেন তুচ্ছং ইতি তৃণ + বতি । তৃণবৎ অনগণিতম্ ইতি সহসুপা ।

तृणवत्—may also be read separately. राज्ञो च ऐश्वर्यं च राज्ञोऽश्वर्यं—
मिति द्वन्द्वसमासः । Kingdom and prosperity ; or better राज्ञस्य ऐश्वर्यं-
मिति इतत् । Royal prosperity. तृणवदगणितं (or if तृणवत् be read
separate then simply अगणितम्) राज्ञोऽश्वर्यं येन स इति बहु ।

5. असम्बद्धेन—adj to धर्मेण which is an instance of प्रयोजनाद्ये
or करणे तृतीया । Some also explain असम्बन्ध as inconsistent or
unfounded. All these qualities refer to Rama here. Dasaratha
very aptly describes Rama.

सूर्य इव गतोरामः सूर्यं दिवस इव लक्ष्मणोऽनुगतः ।

सूर्यं दिवसावसाने छायेव न दृश्यते सीता ॥ ७ ॥

Prose.—रामः सूर्य इव गतः । दिवसः सूर्यामिव, लक्ष्मणः (रामम्) अनुगतः ।
सूर्यदिवसावसाने छायेव सीता न दृश्यते ।

Eng.—Just like the sun, Ram has departed ; Lakshman
has followed him just as the day does the Sun ; Sita is as well,
not to be seen, just like the shadow that vanishes at the dis-
appearance of the sun as well as the day.

Beng.—सूर्येण ग्राय रामच्छ चलिग गियाहेन । दिवस येन सूर्येण
अनुगमन करे सेहरूप लक्ष्मण रायेर अनुसरण करियाहे ; आर सूर्या
एवं दिवस गत हहेले-छाया येरूप आर देखा बाय ना सेहरूप सीता-
केओ आर देखा बाहेतेहेना ।

Tika.—रामः सूर्य इव गतः । यथा सूर्योऽस्तमेति एवं दीप्तिमान रामोऽपि
अयोध्यायाः अदर्शनं गतः । दिवसः दिवाभागः सूर्यामिव—यथा दिवसः सूर्याम्
अनुगच्छति, यादृक् सूर्यो अस्तम् गते दिनस्यापि अदर्शनं भवति तादृक्—लक्ष्मणः
रामम् अनुगतः । रामस्य अदर्शनेनैव सह लक्ष्मणस्यापि अदर्शनं सम्भूतम् । 'सूर्य-
दिवसावसाने छायेव'—सूर्यास्य तथा दिवसस्य अवसाने अन्ते—अदर्शने सञ्जाते इति
यावत्, छाया यथा न दृश्यते तद्वत् सीता न अस्माभिर्दृश्यते ।

Notes

1. सूर्यादिवसावसाने—भावे ७मी । सूर्याश्च दिवसश्च इति सूर्यादिवसौ इन्द्र-समासः । तयोरवसाने इति इतत् ।

N. B.—The rhetoric here is Upama. Ram is compared with the bright Sun, Lakshman with the day and Sita with the shadow. This sloka shows that just as the day as well as the shadow cannot remain independently from the Sun so Lakshman and Sita cannot stay without Ram ; and thereby the poet indirectly speaks of the unflinching devotion of Lakshman and Sita on Rama. And like absence of सूर्य, Rama's want or absence has cast a gloom on Dasaratha and Ayodhya.

(उद्धर्तुमवलोक्य) भी कृतान्तहतक !

अनपत्या वयं रामः पुत्रोऽन्यस्य महीपतेः ।

वने व्याघ्रो च कैकेयी त्वया किं न कृतं त्रयम् ॥८॥

Prose.—त्रयम् अनपत्याः (कृताः) ; रामः अन्यस्य महीपतेः पुत्रः (कुतः), कैकेयी च वने व्याघ्रौ कृता ; वयं त्वया किं न कृतम् ? (अपि तु कृतमेव इत्यर्थः) ।

Eng.—Oh my wretched fate. Have you not committed these three acts :—you have rendered me childless, made Ramchandra, as it were, the son (successor) of another King and turned Kaikeyi into a tigress of the forest.

Beng.—अरे दुर्दृष्टे, तুমि किं तिनटी (दारुण) कर्म्म कर नाहे ? (किं किं बनिव ?) देख तूमि आमाके पूछहीन करिग्राह । रामके अन्न राजांर पूछ करिग्राह ; आर कैंकेयीके वनेर बाघी करिग्राह ।

Tika.—भीः अरे कृतान्तहतक ! दुष्ट अदृष्ट ! [“कृतानो यमसिद्धान्तदेवाकुशल-कर्मसु इति अमरवचनान् अत्र कृतान्तशब्दस्य देवम् इत्येव अर्थः] । कृतः (मन्दः)

एव इति हतकः । [स्वार्थं (अन्वार्थं वा) कन् प्रत्ययः] । दुष्टः कृतान्तः इति कृतान्त-
हतकः ['कृतस्तितां न कृत्यनैः' इति सूत्रेण कर्मधारयः] अतएव रे मन्द देव ! रे दुष्ट
अदृष्ट ?—इत्येव अर्थः ।

(त्वया दुष्टेन देवेन) वयम् अहं (दशरथः) अनपत्याः पुत्रहीनाः (कृताः)
रामोऽस्मि मे अष्टः पुत्रः । तस्य वनगमने अहं नूनम् पुत्रहीनः संजातः । रामं
लक्षणं च विना किं मे इतराभ्याम् पुत्राभ्याम् । (एवम् च त्वया) रामः अन्यस्य कस्य-
चित् महीपतेः राज्ञः पुत्रः (कृतः)—अन्यस्य पुत्रत्वेन रामः परिणतः । सत्यं रामम्
अन्तरेण अहं पुत्रहीनः सम्भूतः । परम् रामो न मृतः । अपि स वनं गतः—तत्र
राज्यान्तरं सोऽवश्यमेव स्वभुजवलीनं जेष्यति । तत्र राज्ञां सः अभिषिक्तो भविष्यति ।

ननु यस्य राज्ञः राज्याम् स लप्स्यते तस्यैव स पुत्रस्वरूपो भविष्यति । अष्टौ दुःखम् !
जीवितोऽपि मे पुत्रः सम उत्तराधिकारी न जातः—अपि तु अपरस्य कस्यचित् वृषतेरु-
त्तराधिकारी भविष्यति—एतत् खलु नूनम् मम मन्देनैव अदृष्टेन साधितम् । अपि
च कैकेयी वने व्याघ्री (त्वया कृता) । प्राक् कैकेयी सुशीला आसीत् पश्चात् सा
अरण्ये स्थिता व्याघ्रो इव क्रूरचारित्रा संजाता । कथम् इदम् भवति ? राज्ञः अदृष्ट-
वशादेव । अतएव राजा कथयति—रे देव ! त्वयेव सुशीला कैकेयी अरण्यवासिनी
निष्ठुरा व्याघ्री इव खलस्वभावा कृता इति एतत् वयं विविधं दारुणं कर्म रे देव !
किम् त्वया न कृतम् विहितम् ? अपि तु विहितमेव । मम देववशात् एव एतत्
विविधम् सञ्जातम् । अनुष्टुप् छन्दः ॥

Notes

1. वयम्—plural by the rule “अद्यदो द्वयोश्च” ।
2. अनपत्याः—अविद्यमानम् अपत्यं येषां ते इति बहु ।
3. महीपतेः—सम्बन्धे इष्टी । मत्स्याः पतिरिति इतत् । “पतिः समासे एव”
इति सूत्रेण वचनात् सुनिश्चयवत् रूपम् ।

कौसल्या (सरुदितम्)—अलं दाणि महाराष्ट्रो अदिमत्तं
सन्तपिष्य परवसं अत्ताणं कादुं । यं सा ते अ कुमारा महारा-
अस्य रममाणसाणे पेक्खिदव्वा भविस्सन्ति ।

[अलम् इदानीम् महाराजोऽतिमात्रं सन्तप्य परवशम् आत्मानं कर्तुम् । ननु सा तौ च कुमारौ महाराजस्य समयावसाने प्रेक्षितव्या भविष्यन्ति] ।

राजा—का त्वम् भोः ।

कौशल्या—असिषिष्यपुत्तप्रसविनी खु अहम् [अस्निग्ध-पुत्रप्रसविनी खल्वहम्] ।

राजा—किम् किम् सर्वजनहृदयनयनाभिरामस्य जननी त्वमसि कौशल्या ?

कौशल्या—महाराज ! सा एव मन्दभाइनो खु अहम् ।
[महाराज ! सा एव मन्दभागिनी खल्वहम्] ।

राजा—कौशले ! सारवती खल्वसि । त्वया हि खलु रामो गर्भे धृतः ।

Eng.—Kausalya—(with a wail) Ho your Majesty ! away with your excessively repenting and thereby making your self dejected ; (or—there is no use of giving way to excessive grief and thereby making your self inactive) ; certainly she with the two princes, will be again visible by thee at the expiry of the period of exile.

King,—well ! who art thou ?

Kauslya.—It is I who have given birth to that un-affectionate son (Rama) [or I am the mother of the un-kind son Rama deprived of all मृदु].

King.—what ! what ! are you Kausalya the mother of Ram the gladdener of the eyes and hearts of all people ?

Kausalya.—I am indeed she the unfortunate one—Ho your Majesty.

King.—Kausalya ! indeed worthy art thou ! As from your womb was Ram born.

Beng.—कौशल्या (क्रन्दन करिते करिते) महाराज ! अतिशय सन्ताप करिया निजेके अथवा आर परवश करिया कि हईवे। समय (वनवासकाल) शेष हईले ताहाके (सीताके) एवं कुमारद्वयके (पुनराय) आपनि देखिते पाईबेन। राजा—ओहे तूमि के ? कौशल्या—आमि स्नेहवर्जित पुत्रेर प्रसवकारिणी। राजा—कि कि ! सर्वजननयनाभिराम रामेर मा कौशल्या तूमि। कौशल्या—आमि সেই मन्दभागिनी बटे। राजा—कौशल्या, तूमिही सारवती, कारण तूमि बानके गर्भे धारण करियाछ।

Tika.—‘अलम्’ कृतम् [निषिद्धे अव्ययम्] ‘इदानीम्’ अधुना हि ‘महाराज ! अतिमात्रम् अव्ययम् सन्त्य’ मन्तापं कृत्वा, दुःखम् प्रकाशय परवशम् दुःखवशां वशहीनम् इति यावत् अतएव अवशम् आत्मानम् ‘कर्तुम्’ विधातुम्। ‘सा सीता नापूर्वा च समयस्य वनवासकालस्य अवसाने अन्ते महाराजस्य तव प्रेक्षितव्याः दर्शनीया भविष्यन्ति। ‘अस्निग्धपुत्रप्रसविनी’ पित्रस्नेहरहितस्य पुत्रस्य रामस्य प्रसविनी जनयित्वा। ‘सर्वजन हृदयनयनाभिरामस्य’ सकललोकानाम् मनोर्नवानाम् आनन्ददायकस्य रामस्य जननी। ‘मन्दभागिनी’ दुर्भाग्यवती। ‘सारवती’ महत्त्वशालिनी। कथम् ? यतः त्वया एव रामः गर्भे धृतः यतः राममदृशस्य गुणवतः पुत्रस्य त्वमेव गर्भधारिणी अतएव त्वं सारवती खलु।

Notes

1. अतिमात्रम्—adv. modifying the verb सन्त्य। मात्रम् अति-कालः इति प्रादिसमासः—by the rule अत्राद्यः क्त्वाऽत्रार्थे द्वितीयया। तत् यथा तथा।

2. सन्त्य—सम् + तप् + ल्यप् (ल्यप्)।

3. परवशम्—adj to आत्मानम् । परस्य सन्तापस्य दुःखस्य वशः अधोनः आयत्तः तम् इति इतत् ।

4. कर्तुम्—“अलखल्लोः प्रतिषेधयोः प्राचां क्त्वा” इति “क्त्वा” इत्येव वक्तुम् युक्तम् । परम् अत्र क्त्वा इत्यस्य स्थाने कर्तुम् इति कथनम् भासस्यैली ततः अयम्— शिष्टप्रयोग इति ज्ञातव्यम् । Pt. Shastri takes अलम् in the sense of समर्थः and takes the sentence as having काक् (intonation) within. Thus कर्तुमलम् = कर्तुम् समर्थः एव । किन्तु अतएव तन्न कार्यम् । But as such is not Bhasa's use in Act I. sl. 13 under “अलम् उपवेष्टुम्” &c, so perfer to take अलम् is the sense of निषेधः as before. The reading महाराज (सन्तोषन) here may be also correct.

5. समयावसानं—समयस्य वनवासकालस्य अवसानं तस्मिन्निति भावे ऽनी । or कालाधिकरणे ऽनी ।

6. महाराजस्य—कर्त्तरि ङ्ङी by the rule - क्त्यानां कर्त्तरि वा । महाराजिन is also correct here.

7. अस्त्रिगुधपुत्रप्रसविनी—adj. to अहम् । अस्त्रिगुधादन्य इति अस्त्रिगुधः - नञतत् । तादृशः पुत्रः a son deprived of स्त्रिह । or अस्त्रिगुध is cruel i.e. कर्त्तृवापालनेन निष्ठुरप्रकृतिः । तस्य प्रसविनी इति इतत् । प्र + स् + इति स्त्रियाम् इति प्रसविनी प्रसविनी जननी इति यावत् ।

8. किं किम्—इति सम्भ्रमे द्विकृतिः ।

9. सर्वजनहृदयनयनाभिरामस्य—adj to रामस्य । सर्वजनानां हृदयनयनानि इति इतत् । तेषाम् अभिरामस्तस्य इति इतत् । Both कौशल्या and कौशल्या are seen.

10. मन्दभागिनी—adj to अहम् । मन्दः भागः इति कर्मधा । स अस्या अस्ति इति मत्वर्थेय इतिः—स्त्रियाम् । or मन्दं भजते etc इति मन्द + भज + चिनुण् । Kausalya in her present state cannot but call her hapless, for her eldest son, (the heir apparent) is deprived of kingdom

and she is not the mother as well of the King Rama. Not only this she thinks her son Rama as deprived of पित्रर्हः ; thus she is अस्त्रिगुणपुत्रजननी ।

11. सारवती—adj to त्वम् understood or to अस्मि which stands for त्वम्, being a तिङन्तप्रतिष्ठाकम् अवायम् । सारः अस्या अस्ति इति मतम् (वतुप) स्त्रियाम् । “सारी वलि स्थिरांशे च” इत्यमरः । Here सार means essence or rather greatness, worth ; and this worth is in the shape of Rama. Ram was born in her womb so she is called सारवती – worthy. Dasaratha says this in retort to her being मन्दभागिनी । The sentence त्वया हि खलु रामो गर्भे धृतः clearly adduces reason for her being सारवती । This is our view. Some calcutta editor writes—“सारवती सत्त्वसामर्थ्यं वती—पुत्रप्रवासदुःखसहनादिति भावः”—which is, in our opinion, not to the point and hence absurd. Hence we repeat that by calling her सारवती, Dasarath contradicts मन्दभागिनी which Kausalya attributes to her ownself.

राजा—

अहं हि दुःखमत्यन्तमसह्यं ज्वलनोपमम् ।

नैव सोढुम् न संहर्तुम् शक्नोमि सुषितेन्द्रियः ॥ ८ ॥

Prose (अन्वय)—‘अहं हि सुषितेन्द्रियः (सन्) ज्वलनोपमम् अत्यन्तम् असह्यम् दुःखम् नैव सोढुम् न संहर्तुम् शक्नोमि ।

Eng.—I, on my part, can neither tolerate nor remedy this grief extremely unbearable like (the heat of the) fire, as I have lost all control over the organs of my senses.

Beng.—আমি কিন্তু বহুজ্বালা সদৃশ এই অত্যন্ত অসহ্য দুঃখ সহও করিতে পারিতেছি না—আবার এর প্রতীকারও করিতে পারিতেছি না, কেননা আমার ইন্দ্রিয়ের সমস্ত শক্তিই লুপ্ত হইয়াছে ।

Tika.—‘अहं हि पुनः सुषितेन्द्रियः’ एव सन् पुत्रविधोगेन नष्टेन्द्रियः सन् ‘ज्वलनोपमम्’ वज्रज्वालातुल्यम् अत्यन्तम् भृशम् ‘असह्यम्’ सहनातीतम् ‘दुःखम् नैव सोढुम् न वा संहर्तुम्’ प्रतिक्रियया नाशयितुम्, प्रतीकारावलम्बनेन तत् दुःखम् अपनोक्तुम् ‘शक्नोमि’ पारयामि, हे कौशले ! अहम् खलु एतत् दुःखम् सोढुम् असमर्थः । तर्हि अस्य प्रतीकारो विधीयताम् इति चेत् तस्य प्रतीकारमपि विधातुम् अहम् अक्षमः । कथम् उभयव अपि मे अशक्तिः ? श्रूयताम्—अन्तरेन्द्रियेण मनसो दुःखम् सङ्गते । वह्निरिन्द्रियैः हस्तपादप्रभृतिभिः अस्य प्रतीकारः क्रियते । परम् रामविधोगवशात् मम अन्तरेन्द्रियस्य तथा वह्निरिन्द्रियाणां च सामर्थ्यम् [“शोकात् भृशं शिथिलदेह-मतिः नरेन्द्रः”] अपहृतवती तेनैव अहम् सहने प्रतीकारे च अक्षमः संजातः ।

Notes

1. सुषितेन्द्रियः—adj to अहम् । सुष् + क्त कर्मणि = सुषित, अपहृतः = चोरितः । Taken away. इन्द्रियः—लक्षणावहत्या (by transference of epithet) इन्द्रियशक्तिः (the capacity of the senses.). सुषितम् रामविधोगवेदनया (कर्त्तरि तृतीया) अपहृतम् इन्द्रियं अन्तरेन्द्रियस्य तथा वह्निरिन्द्रियाणां च शक्तिः) यस्य स इति बहु । • Who has lost all control over the organs of his senses. This is the reason why he was unable to tolerate or remedy this शोक or व्यथा ।

2. ज्वलनोपमम्—adj to दुःखम् । ज्वलनो वज्रः उपमा तुला यस्य तदिति बहु । As scorching as fire.

3. अत्यन्तम्—अन्तम् अतिक्रान्तः इति प्रादि ; adj to दुःखम् ।

4. असह्यम्—सह + यत् कर्मणि = सह्यम् tolerable. सहात् सहनीयात् अन्यदिति नञतत् ।

5. संहर्तुम्—सम् + हृ + तुमुन् । To put an end to ; to remedy or check.

6. शक्नोमि—शक् + लट् + मि ।

রাজা—(সুমিত্রাং বিলোক্য) ইয়মপরা কা ?

কৌশল্যা—মহারাজ ! বচ্চলক্ষণ—(ইতি অর্ধোক্তে)

[মহারাজ ! বত্সলক্ষণ—] (ইত্যর্ধোক্তে)

রাজা—(সহসীতথায়) কাসী কাসী লক্ষ্মণঃ । ন দৃশ্যতে ।

ভো: কষ্টম্ ।

(দেবী সসম্ভ্রমসুতথায় রাজানমবলম্ব্য তে)

কৌশল্যা—মহারাজ ! বচ্চ লক্ষ্মণস্য জননী সুমিত্তে তি
বক্তম্ মএ উবকন্দম্ । [মহারাজ ! বত্সলক্ষ্মণস্য জননী
সুমিত্তেতি বক্ত ম্ ময়া উপক্রান্তম্] ।

Eng.—King (eyeing at Sumitra)—who is this other
lady ?

Kausalya.—Your Majesty ! my darling Lakshman—(only
this much being uttered).

King.—(Suddenly rising) Where ? where is Lakshman !
Not to be seen. Alas ! O woe !

(The two queens quickly rose up and caught hold of
the king)

Kausalya—Your Majesty ! my son Lakshmana's mother
is she—this is what I was going to say.

Beng.—(স্মিত্রাকে দেখিয়া) আর একজন কে ? কৌশল্যা—
মহারাজ ! বৎস লক্ষণ—(এইরূপ অর্ধাংশ উচ্চারণ করিবার পরই) ।
রাজা—(হঠাৎ উঠিয়া) কোথায়, কোথায় লক্ষণ ? কই দেখিতেছি
না ! অহো (হায়) কি কষ্ট ! (রাজস্বীয় সত্তর উঠিয়া রাজাকে ধরিলেন)
কৌশল্যা—মহারাজ ! বৎস লক্ষণের জননী স্মিত্রা—ইহাই আমি
বলিবার উপক্রম করিতেছিলাম ।

Notes

1. क षसी—सम्भूमे विरक्ति ॥ उप + क्रम + क्त कर्मणि = उपक्रान्तम् was begun.

N. B.—The queen proposed to tell that the other lady was Lakshmana's mother ; but as soon as the portion "Lakshman" was uttered the picture of Lakshman flashed in the King's mind and he thought that Lakshman was there, he was about to fall flat upon the ground through आवेग, when the two queens lent their support to him and Kausalya finished what she began to speak before ; for an instance of similar भावान्तर on the analogy of words.—Comp. "शकुन्तलायश्च" पक्ष । कुव मममाता"—Sak. VII.

राजा—अयि सुमित्र—

तवैव पुत्रः सत्पुत्रो येन नक्तन्दिवं वने ।

रामो रघुकुलश्चेष्टच्छाययेवानुगमयते ॥ १० ॥

Prose.—तवैव पुत्रः सत्पुत्रः (भवति), येन छायाया इव नक्तन्दिवं वने रघुकुलश्चेष्टः रामः अनुगमयते ।

Eng.—Well Sumitra (my dear Sumitra), blessed (worthy) is your son who follows Ram the best in the line of Raghu, night and day in the forest (like one's own) shadow.

Beng.—सुमित्रे ! তোমার পুত্রই গৎপুত্র—যে ছায়ার মত রাত্রিদিন বনে রঘুকুলশ্রেষ্ঠ রামচন্দ্রের অনুগমন করিতেছে ।

Tika.—अयि हे सुमित्रे 'तव एव पुत्रः' लक्षणः 'सत्पुत्रः' प्रशंसनीयः तनयः । हे सुमित्रे यदि मम पुत्रेषु कश्चित् सत्पुत्र इति आख्यां दातुम् शक्यं तर्हि स तवैव पुत्रो लक्षण एव न तु कैकेय्याः पुत्रः भरतः तव अपरो नन्दनः शत्रुघ्नो वा । [एतादृशं पुत्रम् प्रमूढ लमपि नूनं भीरवभाजनं सज्जाता] ।

ननु कथं स सत्पुत्रः इति चेत् उच्यते ? येन तव पुत्रेण (रामस्य) कायया इव प्रतिबिम्बवत् रघुकुलश्रेष्ठः रघुवंशतिलकः रामः नक्तन्दिवं दिवानिशम् वने अनुगम्यते अनुस्रियते । यथा यथा दिशा रामीधमति तथा तथाऽपि दिशा तस्य कायापिचलति । अनेनैव प्रकारेण लक्षणः अहीरात्रम् रघुकुलरविम् रामम् अनुसरति—अतएव स एव सत्पुत्रः इति भावः ।

Notes

1. सत्पुत्रः—सन् पुत्रः इति कर्मधा ।
2. कायया इव—उपमान । कर्त्तरि (अनुक्ते) तृतीया । Lakshman in here compared with the shadow of Rama that faithfully follows him, the person whose shadow it is. As one's own shadow invariably follows him so Lak. unfailingly follows Rama. This is his special credit.
3. रघुकुलश्रेष्ठः—adj to रामः । रघोः कुलमिति हतत् । तस्मिन् श्रेष्ठः इति ऽतत् or सुप् सुपा । अयमेषु अतिशयेन प्रशस्यः इति प्रशस्य + इष्ट = श्रेष्ठः ।
4. नक्तन्दिवम्—नक्तं च दिवा च इति इन्द्रसमासः । This is irregularly formed with समासान्तः अच् in इन्द्र by the rule “अचतुरविचतुर...वाङ्मनस...नक्तन्दिवराविन्दिवाहृदि व...जातोत्तमहील-उपशुनगोष्ठश्चाः” । The प्रातिपदिक is नक्तन्दिवा + अच् = नक्तन्दिव । This is not an अव्यय (though both नक्तम् and दिवा are अव्यय) because it ends in अच् । It is neuter by “परवर्जिङ्ग इन्द्रतत्पुरुषयोः” । It is not in the dual because the sense in नक्तम् and दिवा being that of सप्तमौ the च in the वाक्य does not give इतरेतरयोग to नक्तम् and दिवा । Hence नक्तन्दिवम् । Also compare “रात्रिन्दिरम् गन्धर्वः प्रयाति”—Sak V. The इन्द्र of these सप्तम्यन्त words are allowed by निपातन in this very rule “अचतुर—” &c ; comp “नक्तन्दिमस्तन्दिः &c” and our notes in Kirata I.
5. अनुगम्यते—अनु + गम् + लट् ।

(प्रविश)

काञ्चुकीयः—जयतु महाराजः । एषः खलु तत्रभवान्
सुमन्त्रः प्राप्तः ।

राजा—(महसोत्थाय) अपि रामेण ?

काञ्चुकीयः—न खलु, रथेन ।

राजा—कथं कथं रथेन केवलेन ? (इति मूर्च्छितः
पतति) ।

देव्यौ—महाराज ! समस्ससिहि । समस्ससिहि । (गात्राणि
परामृशतः) [महाराज ! समाश्वसिहि ! समाश्वसिहि] ।

काञ्चुकीयः—भोः कष्टम् ! ईदृग्विधाः पुरुषविशेषाः ईदृशी-
मापदम् प्राप्नुवन्तीति विधिरनतिक्रमणीयः । महाराज ! समाश्व-
सिहि ! समाश्वसिहि ।

राजा—(किञ्चित् समाश्वस्य) वालाके ! सुमन्त्रः एक एव
ननु प्राप्तः ।

काञ्चुकीयः—महाराज ! अथ किम् ?

Eng.—(Entering) chamberlain—

Victory be to your Majesty. Venerable Sumantra has
just now come back.

King.—(Suddenly rising, and with a smile) With Ram ?

Cham—Ho (your Majesty), with the chariot. (With the
chariot only).

King.—Is it ? How, with the vacant chariot only ?
(faints down).

Queens—Be consoled your Majiety ; he consoled (They sit on to caress his body).

Cham.—Alas ! Pity ! distinguished persons like this (our Majesty) are to meet such adversities ! indeed invariable are the decrees of fate. Be consoled your Majesty ! he consoled.

King.—(Being a little consoled)—Balaki ! Sumantra alone has returned !

Cham.—Yes, your Masjesty.

(প্রবেশ করিয়া) কাঞ্চকীয়—মহারাজের জয় হোক । মাননীয় সুমন্ত্র আসিয়া উপস্থিত হইয়াছেন । রাজা—(তাড়াতাড়ি উঠিয়া আনন্দের সহিত) রামের সঙ্গে ? (রামকে লইয়া ?) কাঞ্চ—না (মহারাজ !) শুধু রথ লইয়া । রাজা—কিরকম শুধু রথ নিয়ে কেন ? (এই বলিয়া মূচ্ছিত হইয়া পড়িলেন) । রাণীবর—মহারাজ ! আশ্বস্ত হউন ! আশ্বস্ত হউন । (গায়ে হাত বুলাইতে লাগিলেন) । কাঞ্চ—অহো ! কি কষ্ট ! এই প্রকার বিশিষ্ট ব্যক্তিরও এইরূপ বিপদ হইয়া থাকে । (বুঝিলাম) বিধিকে অতিক্রম করা অসম্ভব । মহারাজ ! আশ্বস্ত হউন ! আশ্বস্ত হউন । রাজা—(কতকটা আশ্বস্ত বা প্রকৃতিস্থ হইয়া) বালাকি ! সুমন্ত্র একলাই ফিরিয়া আসিয়াছে ? কাঞ্চ—মহারাজ ! তাহাই বটে ।

Tika.—‘লঘু’ সর্বোৎকর্ষেণ বর্ত্তনাম্, ‘অবমবান্’ মাননীয়:, ‘দ্রাক্ষ’ রাজ-প্রাসাদ’ সমাগত:, ‘সমাস্থমিহি’ আশ্বস্তোভব ॥ ‘ইদ্রবিধা:’ এতাদৃশা: ‘দ্রুত-বিঘ্ণা’ বিশিষ্ট দ্রুত:, ‘ইদ্রশীম্’ এবল্লিধাম্ ‘আপদম্’ বিপদম্ ‘অনুভবন্তি’ গচ্ছন্তি ইতি অনেনৈব হ্রীতুলা বিধি: অদৃষ্ট নিয়তেবিধানম্ ইতি যাবৎ অনতিক্রমনীয়: অতিক্রমিতম্ ভল্লঙ্ঘ্যিতম্ আরখিতম্ ইতি যাবৎ অশক্য:, বিধিনা নরাণাম্ ললাটে

यङ्गिखितम् तत् वारयितम् न केनापि शक्यते [तथाचोक्तं “लङ्घयते न खलु काल-
नियोगः”, “नियतिः केन बाधयते”, “सर्वङ्गेषा भगवती भवितव्यता “इत्यादयः] तेनैव
खलु दशरथसदृशः जनोऽपि पत्रविच्छेदवेदनां प्राप्तवान् ।

बालाकिः—इति काञ्चकीयस्य नाम । सुमन्त्रः एक एव रामादीन् परित्यज्य
एकाकी एव ननु प्राप्तः राजप्रासादम् आगतः । [ननु इति प्रश्नेऽत अव्ययम्] ।

Notes

1. जयतु—जि + लोट् त् । जि is here intransitive ; it means to prosper.

2. प्राप्तः—प्र + आप् + कर्त्तरि क्त ; its obj. is राजप्रासादम् understood.

3. रामेण—गम्यमान सहार्थे तृतीया । पिता पुत्र आगतः इतिवत् अव्यय-
माने अपि सहशब्दे सहार्थः गम्यते ।

4. समाश्वसिहि—सम् + आ + श्वस् + लोट् हि ।

5. परामृशतः—परा + मृश् + लट् तस् । To touch, to caress,

6. ईदृग्धिः—ईदृशी विधा येषां ते इति बहुव्रीहिः ।

7. पुरुष विशेषाः—पुरुषेषु विशेषाः इति सुप्सुपा । विशिष्टाः पुरुषाः इत्यर्थः
by the maxim “भावानयने द्रव्यानयनम्” ।

8. अनतिक्रमणीयः—अतिक्रमनीयः इति नञतत् । अति + क्रम् + अनीयर्,
कर्मणि ।

9. अथ किम्—वाढम् ; अव्ययमेतत् (= yes).

राजा—कष्टं भोः—

शून्यः प्राप्तो यदि रथो भग्नो मम मनोरथः ।

नूनं दशरथं नेतुं कालेन प्रेषितोरथः ॥ ११ ॥

Prose.—यदि रथः शून्यः (सन्) प्राप्तः (तर्हि) मम मनोरथः भग्नः । नूनं
रथः दशरथं नेतुं कालेन प्रेषितः ।

Eng.—Alas ! If the chariot has returned vacant, then my

desire has been annihilated. Undoubtedly this chariot has been sent by the God of death to take away Dasaratha.

Beng.—हाय कि कष्ट ! यदि शूत्र रथहे आगिया থাকे তবে আমার মনোরথ ভগ্ন হইয়াছে । নিশ্চয়ই দশরথকে লইয়া যাইবার ক্ষণ কালই রথ পাঠাইয়াছে ।

Tika.—‘अहो कष्टम् यदि रथः शून्यः’ राम-विहीनः सन् ‘प्रातः’ सम प्रासादं प्रत्यागतः (तर्हि) ‘सम मनोरथः’ अभिलाषः आकाङ्क्षा इति यावत् ‘भग्नः’ विनष्टः । नूनम् सां शोकान्तसं ज्ञात्वा अस्मिन् एव रथे रामः प्रत्यागमिष्यतीति मे आशा आसीत् । अधुना रथं शून्यं पश्यतः जानती वा मे सा आशा समूलनाशम् नष्टा । [अतः परम् रामवियोगशोकम् उदहन् नैव कदापि अहं जीविष्यामि तेन मन्ये अहं यत्] नूनम् निश्चितम् अयं शून्यः रथः दशरथं शोकखिन्नं सां नेतुं परलोकम् प्रेषयितुम् कालिनं मृत्युना यमेन इति यावत् प्रेषितः । शून्यरथदर्शनात् अचिरमेव अहं परलोकं यास्यामीति मन्ये तत् अयं शून्यरथः मामिव यमपुरं नेतुम् यमराजः अत्र प्रेषितवान् ।

Notes.

1. नेतुम्—नी + तुमुन् ॥ नूनम् is an अव्यय meaning “surely”.
2. प्रेषितः—प्र + णिच् + क्त—कर्मणि ।

N. B.—This sloka thus hints at the imminent death of Dasaratha due to पुनर्वियोग ।

राजा—तेन हि शीघ्रं प्रवेक्ष्यताम् ।

काञ्चुकीयः—यदाम्नापयानं महाराजः । (निष्क्रान्तः) ।

Eng. King—then have the car quickly entered here.

Cham.—As your Majesty commands.

Beng.—ताहा हইলৈ রথ শীঘ্র এখানে প্রবেশ করাও ।

काञ्चु—যে আজে মহারাজা । (প্রস্থান)

राजा—

धन्याः खलु वने वातास्तटाकपरिवर्त्तिनः ।

विचरन्तम् वने रामं ये स्पृशन्ति यथासुखम् ॥ १२ ॥

Prose.—वने तटाकपरिवर्त्तिनः वाताः धन्याः खलु, ये वने विचरन्तं रामं यथासुखम् स्पृशन्ति ।

Eng.—Blessed are the breezes that blow round the lotus-lakes in the wood in as much as they touch the forest-roaming Ramchandra at pleasure.

Beng.—कमलगरीर चतुर्दिके प्रवाहमान (आवर्तनशील) वायु-कलहै धनु, केनना ताहारा ईछामत वनचारी रामछल्लके स्पर्श करिते पाय ।

Tika.—‘वने’ अरण्ये ‘तटाक-परिवर्त्तिनः’ कमलसरसीः परितः आवर्त्तन-शीलाः वाताः वायवः खलु नूनं [अवधारणे अव्ययमेतत्] ‘धन्याः’ सार्थक जीवनाः प्रशंसनीयाः इति यावत् । कथम् ? ये ‘वाताः वने विचरन्त’ परिभ्रमन्तं ‘रामं यथासुखं’ स्वेच्छानुसारं ‘स्पृशन्ति’ अहं खलु अधुना पुत्रं मे स्पृष्टुम् न समर्थः ; परं ये खलु वाताः वने कमलसरांसि सर्वतः आवर्त्तन्ति (तथा तेन च सुरभयः जायन्ते) ते खलु स्वेच्छानुसारं पुत्रं मे स्पृशन्ति अतः त एव धन्याः अहं पुनरधन्योऽधुना संजातः ।

Notes.

1. तटाकपरिवर्त्तिनः—adj to वाताः । तटाकः पद्मादिशोभितं सरः । Most probably the word तट्ठाग is the prakrit form of this word. तटाकं परि परितः (सर्वतः) वर्त्तन्ते आवर्त्तन्ते गच्छन्ति इति तटाक + परि + ङत् + शिनि प्रत्ययः । प्रथमा बहुवचनम् ।

2. विचरन्तम्—वि + चर् + शब्—१या एकवचनम् ; adj to रामम् ।

3. यथासुखम्—सुखम् (noun) अनतिक्रम्य इति अव्ययीभावः ; or यथा

सुखम् (adj.) इति सहसुपा । तत् यथा तथा । Adverb. Dasaratha so much loves Rama that he thinks that inaminate fragrant वनवात there, are also more lucky than himself in having been able to touch Rama at pleasure.

(ततः प्रविशति सुमन्त्रः)

सुमन्त्रः—(सर्वतो विलोक्य सशोकम्)—

एते श्रुत्याः स्वानि कर्माणि हित्वा

स्नेहाद् रामे जातवाप्याकुलात्ताः ।

चिन्तादीनाः शोकसन्दग्धदेहा

विक्रोशन्तं पार्थिवं गर्हयन्ति ॥ १३ ॥

Prose.—रामे स्नेहात् जातवाप्याकुलात्ताः चिन्तादीनाः शोकसन्दग्धदेहा एते श्रुत्याः स्वानि कर्माणि हित्वा पार्थिवं गर्हयन्ति ।

Eng.—(Then enter Sumantra) Sumantra—(Looking around and with grief) These employees—with their eyes full of tears due to their affection for Rama and their persons burnt all over with grief, are blaming the wailing King, having left their duties and being afflicted with anxiety (for Rama), or due to their constantly thinking (of Ram).

Beng.—(तारपर झमझेर प्रवेश) । (चारिदिके ताकाईया शोकैर सहित) झमझ—एहै राजसेवकदल रामछत्रेर प्रति स्नेहवशतः साक्षनेत्र चिन्ताक्रिष्टे एवं शोकदग्ध कलेवर हईया निज निज कार्यभार त्याग करतः शोकपरायण राजरहै निन्दा करितेहे ।

Tika.—‘रामे’ रामविषये रामचन्द्र प्रति ‘स्नेहात्’ प्रेमवशात् ‘जातवाप्याकुलात्ताः’ अश्रुपूर्णनेत्राः (तथा) ‘चिन्तादीनाः’ रामचन्द्रस्य मङ्गलामङ्गलचिन्तया दीनाः परिक्लिष्टाः यद्वा अदर्शनं यातस्य रामस्य एव पुनः पुनश्चिन्तनेन दीनाः क्लान्ताः,

(तथा) 'शोकसन्दग्धदेहाः' रामविरहशोकाग्निना दग्धकलिवराः सन्तः 'एते सम समच्च' वर्त्तमानाः भृत्याः' राजसेवकाः 'स्नानि' आत्मनः कर्माणि कार्यभारान् हित्वा परित्यज्य 'विक्रोशन्त' विलपन्त' पार्थिव' राजानम् एव गृह्यन्ति कुत्सयन्ति । राज्ञः एव स्त्रेणत्वम् हि रामचन्द्रस्य वनगमनं प्रति कारणम् इति मत्वा राजानमेव निन्दन्ति । शालिनोद्धतम्, तल्लक्षणं यथा—'मातौ गौचिच्छालिनी वेदलोकैः कथ्यते" ।

N. B.—The employees hold the King responsible for the mischief that had recently befallen and were consequently blaming him calling him weak and effeminate.

1. स्नेहात्—हेतौ प्रसी ।

2. जातवाष्पकुलाचाः—वाष्पैः नैववाग्भिः आकुलं परिक्लिष्टमिति शतम् । वाष्पाकुलानि अक्षाणि इति कर्मधा । जातानि वाष्पकुलाचानि येषां ते इति बहु । or better—जातं वाष्पम्, कर्मधा । तेन आकुलानि । तादृशानि अक्षीणि येषाम्, बहु । In Bahubrihi here the affix षच् is added to the word अक्षि by the rule "बहुब्रीहौ सकथ्यक्ष्णीः स्वाङ्गात् षच्"—when अक्षि stands for an eye of some living being ; thereby अक्षि is changed to अच ; or अच meaning इन्द्रिय or चक्षु is the base here. Rest as above, and then there is noneed of समामान् ; adj to भृत्याः ।

3. चिन्तादीनाः—चिन्तया दीनाः इति शतम् ; adj to भृत्याः ।

4. शोकसन्दग्ध देहाः—adj to भृत्याः । शोकेन सन्दग्धः इति शतम् । शोक सन्दग्धा देहाः येषां ते इति बहु ।

5. हित्वा—हा (जहाति etc.) + ङाच् ।

6. विक्रोशन्तम्—वि + क्रुश + शत = रया एकवचन ; adj to पार्थिवम् । रुदन्तं i. e. उच्चैः क्रन्दन्तं—wailing or lamenting. Sumantra is sorry that servants are villifying the King who is himself wailing his son's absence and suffering his lot.

8. गृह्यन्ति—गृह् णिच् + लट् अन्ति ।

সুমন্ব:—(উপৈত্য়) জয়তু মহারাজ: ।

Eng.—Sumantra (approaching)—let victory be attained by His Majesty.

রাজা—ভ্রাত: সুমন্ব ! ক মে জ্যেষ্ঠো রাম:—নহি নহি যুক্ত-
মহিমিতং ময়া ।

ক তে জ্যেষ্ঠো রাম: প্রিয়সূত সূত: সাক্ দুহিতা

বিদেহানাম্ ভক্তু' নিরতিশয়ভক্তিগু' রুজনে ।

ক বা সৌমিত্রির্মা' হতপিতৃকমাসন্নমরণম্

কিমপ্যাহু: কিং তে সকলজনশোকাণ'বকরম্ ॥ ১৪ ॥

Prose. প্রিয়সূত ! জ্যেষ্ঠ: সুতো রাম: ক (কুব বর্ত্তে) . গুরুজনে নিরতিশয়-
ভক্তি: সা বিদেহানাং ভক্তু' দুহিতা ক ? সৌমিত্রির্বা ক ? আসন্নমরণ' সকলজন-
শোকাণ'বকরম্ হতপিতৃকম্ সাং কিং তে কিমপ্যাহু: ?

Eng. King—Brother Sumantra ! where is my eldest son
Ram ? Or no no ! I have not spoken aright ! Ho, you affec-
tionate father ! where is your eldest son Ram ? Where is
that daughter of the ruler of the Videha that entertains deep
devotion to her superiors ? And where lies the son of
Sumitra ? Did they say anything to me the wretched father
who is the root cause of the deep grief of every one and
who is (now) fast approaching death.

Beng. রাজা—ভাই সুমন্ব, আমার জ্যেষ্ঠপুত্র রাম কোথায় ? না না
আমি ঠিক বলি নাই । হে পুত্রবৎসল ! তোমার জ্যেষ্ঠপুত্র রাম কোথায় ?
কোথায় বা সেই বিদেহরাজদুহিতা—যার গুরুজনের প্রতি অগাধ
ভক্তি ? সুমিত্রানন্দের বা কোথায় ? সকললোকের শোক-সমুদ্রের
নিদান আসন্নমৃত্যু এই হতভাগ্য পিতাকে (উদ্দেশ করিয়া) তাহারা কি
কিছু বলিয়াছে ?

Tika.—भातः मम भाटतुल्य सुमन्त्र ! 'क' कुत्र वर्त्तते मे 'जिष्ठः सुतः रामः' ? एतावन्मात्रम् कथयित्वा राजा रामं प्रति आत्मनो नैष्ठुर्यं सुमन्त्रस्य च वात्सल्यम् अनुष्मृत्य वदति — “नहि नहि मया युक्तम् उचितम् अभिहितं” कथितं । रामो मम जिष्ठः पुत्रः इति यन्मया प्रोक्तं तन्न सुष्ठु । कथम् ? श्लोकेन अस्य उत्तरं स्पष्टी-
करोति—

‘हे प्रियसुत !’ रामे पिता इव वात्सल्यं हे सुमन्त्र ! क ‘ते’ तवैव ननु मम ‘जिष्ठः पुत्रः रामः वर्त्तते’ । नाहं रामस्य पिता तम् प्रति निष्ठरताप्रदर्शनात् । अपि त्वमेव यथार्थतस्तस्य पिता तं प्रति वात्सल्यप्रकाशनात् । (अतएव) हे प्रियसुत सुमन्त्र ! तव जिष्ठः पुत्रः रामोऽधुना कुत्रास्ते ? गुरुजने पूजनौघवर्गे तद्विषये इत्यर्थः, निरतिशयभक्तिः ‘अतुल्यश्रद्धाशालिनी ‘सा विदेहानां’ मिथिलानाम् ‘भर्तुः’ पालकस्य ‘जनकस्य दुहिता (वा) क कुत्र’ ? सौमित्रिः सुमित्रासुतः लक्षणः वा क ? ‘आसन्न-सरणम्’ निकटवर्तुषु हस्तुषु इति यावत् ‘सकलजनशोकाणं वकरं’ निखिललोकानां समुद्रतुलास्य गभीरशोकस्य निदानभूतम् ‘हृत्पिडकम्’ हृत्तमाग्यजनकं मां दशरथम् किम् [प्रश्ने अव्ययमेतत्] अपि ते रामादयः किम् अपि (वाक्यम्) आहुः कथयामासुः ? अपि ते तव सुखेन माम् उद्दिश्य कमपि सन्देशम् कथितवन्त इति भावः । शिखरिणीवृत्तम् ॥

1. जिष्ठः—प्रशस्य + इष्ट ; alternative form श्रेष्ठः । “वृद्धस्य च” इति स्वर्णे वृद्धशब्दादपि इष्टप्रत्यये जिष्ठशब्दो लभ्यते ।

2. अभिहितम्—अभि + धा + क्त कर्मणि ।

3. प्रियसुत—vocative case. प्रियः सुतः यस्य स इति बहु । By “वा प्रियस्य” we may have an alternative form as सुतप्रिय । Dasaratha attributes fathership of Rama on Sumantra. For he himself was cruel on his son and Sumantra was on the other hand affectionate on Rama. सुमन्त्र was Dasaratha’s charioteer so the reading प्रियसूत (प्रियः सूतः तत्सम्बद्धौ) seems better here. The address प्रियसूत will be rather abrupt here.

5. निरतिशयभक्तिः—adj to दुहिता । अति + शो + अच् = अतिशयः—excessive ; surpassing. निरस्तः अतिशयः यस्या सा निरतिशया । बहु—from which excess has been drained out, which has not been surpassed. केनचिदपि अनतिक्रान्ता इत्यर्थः । निरतिशया भक्तिर्यस्याः सा इति बहु ।

Just see that the feminine निरतिशया has been changed to masculine form in the Bahubrihi (पु'वद्भावा) ; but this is not allowed when the word भक्ति forms the second member. Hence according to strict Grammar, we can not call this form correct ; the correct form is निरतिशयाभक्तिः ; but the rule disallowing the change of feminine to masculine with reference to भक्ति forming the second member is often violated by standard authors ; for example's sake we may name Kalidasa writing दृष्टभक्तिर्भवाया । (Meghadutam), विदितभक्तिम् माम् (Sakuntala), विरलभक्ति (Raghu). Hence some commentators e. g. Bhoja etc (as seen in गणरत्न) save the situation by arguing that the rule holds good, when the word भक्ति in question is derived in the कर्मवाच्य ; and consequently this rule does not apply to भक्ति derived in भाववाच्य । Thus भज्यते इयम् इति भज् + क्ति (कर्मवाच्ये) = भक्तिः—meaning an object of adoration, the adored object ; whereas भज् + क्ति = भक्ति (भाववाच्ये)—means adoration itself. In the present case भक्ति is derived in Bhavavachya thereby meaning adoration and hence the said rule does not apply. Kasika and Bhattoji etc. explain such cases as निरतिशयं भक्तिः यस्याः &c, with a सामान्य-निर्देश in निरतिशयम्, by the rule सामान्ये नपुंसकम् ; see our Sak. for details here. And Bhoja's view seems to be more plausible ;

for भक्ति of the प्रियादि class is probably कर्मसाधन ; because Panini's rule "भक्तिः" is also derived in कर्मवाच्य (this is suggested by Prof. K. C. Chatterji in his Oriental Literary Digest).

6. विदेहानां—कर्मणि षष्ठो । विदेहानां विदेह इति स ज्ञयः । प्रसिद्धानां चतुर्याणां निवासः इति विदेह + अण्—by the rule "तस्य निवासः" and the suffix disappears by the rule "जनपदे लृप्" ; the old number and gender (i. e masculine and plural member that were attached to विदेहानां) are retained by the rule "लुपि युक्तवद्भाक्तिवचने"—and so we have विदेहानां (meaning the country) in plural.

7. आसन्न etc—आसन्नं सरणम् यस्य तमिति बहु ।

8. सकलजनशोकार्थवकरम्—adj to माम् । सकलाः जनाः इति कर्मधा । शोकः अर्णवः इव इति उपमितसमासः । सकलजनानां शोकार्थव इति इ तत् । तं करोति यः सः तमिति उपपदतत् । Here the suffix ट is attached to the root क्त of करम् । I have not only caused दुःख to my sons, myself, but to all. How wretched am I.

9. हतपितृकम्—adj to माम् । हतः दुर्भाग्यः (wretched) पिता इति कर्मधा । Then the suffix कन् is added to it to imply censure. कुत्सायाम् कन् । हतः पिता यस्य also gives हतपितृकम् here with कप् in बहु, but that exp. is not so appealing as this.

10. आहुः—ब्रू + लट् अन्ति ; alternative ब्रुवन्ति । Though a form of the present tense it is very often used to denote past tense as in the case here ; some support this by "वर्तमानसामोप्ये वर्तमानवद्भा" ; others to get अतोत्त sense here takes it as a तिङन्त प्रतिरूपक अव्यय । See our notes under "अथाहवर्णो विदितो महेश्वरः" in Kumara V.

सुमन्त्रः—महाराज ! मा मैवमङ्गलवचनानि भाषिष्ठाः ।
अचिरादेव खलु तान् द्रक्ष्यसि ।

राजा—सत्यमयुक्तमभिहितं मया । नायम् तपस्विनामुचितः
प्रश्नः । तत् कथ्यताम्—अपि तपस्विनां तपो वर्धते । अप्यरण्यानि
स्वाधोनानि विचरन्तो वै देही न परिखिद्यते ?

सुमित्रा—सुमन्त ! बहुवक्त्रलालङ्कितसरीरा वाला वि अवाल-
चारित्ता भत्तुणो सहधम्मचारिणो अह्मे महाराजं च किञ्चि
णालवदि । [सुमन्त्र ! बहुवक्त्रलालङ्कृतशरीरा वाला अपि
अवालचारित्ता भत्तुः सहधम्मचारिणो अस्मान् महाराजं च
किञ्चित् नालपति] ।

सुमन्त्रः—सर्व एव महाराजम् ।

राजा—न न । ओत्तरसायनैमंम हृदयातुरस्योषधैस्तेषाम्
नामधेयैरेव आवय ।

सुमन्त्रः—यदाम्नापयति महाराजः । आयुष्मान् राम—

राजा—राम इति ! अयं रामः । तन्नामश्रवणात् स्पृष्ट इव
मे प्रतिभाति । ततस्ततः ।

सुमन्त्रः—आयुष्मान् लक्ष्मणः—

राजा—अयं लक्ष्मणः । ततस्ततः ।

सुमन्त्रः—आयुष्मती सीता जनकराजपुत्री—

राजा—इयं वै देही । रामो लक्ष्मणो वै देहीत्ययमक्रमः ।

सुमन्त्रः—अथ कः क्रमः ?

Sumantra.—Ho your Majesty ! never utter such inaus-
picious words. In no time you will surely meet them.

King.—True I have not spoken aright. This is not the proper question regarding the ascetics. Then please say (or — answer to my questions).—“Do the austerities of the ascetics (my sons) prosper ? Does not the daughter of the King of Videha feel exhausted (experience trouble) in roaming freely in the forest ? (or in roaming in the forest brought under control by Rama ?)

Sumitra.—Sumantra ! did not Vaidehi—the close follower of her husband in his duties (rites)—herself though really a girl, is not of girlike nature, and who has adorned her person with a good number of bark clothing, speak anything to us or to His Majesty ?

Sumantra. — All the three (spoke to) His Majesty.

King. — No ! No ! make me hear, by uttering their very names which (now) serve as ointment to my ears and drug for the disease of my heart,

Sumantra.—As your Majesty commands ! The long-lived Rama.

King.—Ram ! yes ! here is Ram ! On hearing his name I seem to have touched him. Then —

Sumantra.—The long-lived Lakshmana—

King.—Here is Lakshman. Then—

Sumantra.—Then long-lived Sita the daughter of Janaka.

King.—Here is Vaidehi. But—Ram Lakshman and Vaidehi is not the proper order (in uttering the names).

Sumantra. — what, then is the proper one ?

Beng. স্মমন্ত—মহারাজ ! না এমন অমঙ্গলের কথা বলিবেন না । অচিরেই আপনি তাদের দেখতে পাবেন । রাজা—সত্যি আমি অশ্রয় বলিয়াছি । তপস্বিদের বিষয়ে এইরূপ জিজ্ঞাসা করা কর্তব্য নহে । আচ্ছা এইবার বল—(সেই) তপস্বিগণের তপস্তা বৃদ্ধি হইতেছে ত ? রামকর্তৃক স্বায়ত্তীকৃত অরণ্যরাজিতে বিচরণ করিতে (or—স্বাধীনভাবে বনে পরিভ্রমণ করিতে) বৈদেহীর (কোনও প্রকার) ক্লেশ হইতেছে না ত ? স্মিত্রা—সীতা বালিকা বটে কিন্তু তাহার স্বভাব বালিকার মত নহে । সেই সীতা নানাবন্ধনবাসে আপনার শরীর অনন্ত করিয়া স্বামীর অশ্রুগামিনী (সহধর্মচারিণী—সহধর্মিণী) হইয়াছে । আচ্ছা সে আমাদিগকে বা মহারাজকে কি কিছু বলে নাই ? স্মমন্ত—সকলেই মহারাজকে—; রাজা—না ! না ! আমার কর্ণের রসায়ন (স্বরূপ) হৃদয় বেদনার ঔষধ (স্বরূপ) তাহাদের নামগুলিই উচ্চারণ করে আমায় শোনাও । স্মমন্ত—যে আক্ষে মহারাজা ! দীর্ঘায়ু রাগচন্দ্র । রাজা—ই্যা রাম ! এই যে রাম । তার নাম শুনে মনে হল তাকে বুঝি স্পর্শ করছি । তার পর । স্মমন্ত—আয়ুয়ান্ লক্ষণ । রাজা—এই যে লক্ষণ । তার পর । স্ম—জনকনন্দিনী অয়ুয়তী সীতা— । রাজা—এই যে বৈদেহী । রাম লক্ষণ বৈদেহী এটা ঠিক ক্রম হলনা । স্ম—তবে—কি প্রকার ক্রম হইবে ?

Tika—‘মা অমঙ্গলবচনানি’ অশ্রুতবাক্যানি ‘ভাষিতাঃ’ কথয়তু ভবান্ । ‘সত্যম্ অশ্রুতম্ ময়া অভিহিত’ প্রীতম্ । কথম্ ? (যত :) বন্ধলধারিণী রামাদয়: কিম্ উক্তবন্তী ন বৈতি এবম্প্রকার: প্রশ্ন: তপস্বিনাম্ সম্বন্ধে ন উচিত: ন কর্তব্য: । (তর্হি কীদৃশ: প্রশ্ন: কর্তব্য: ? যাদৃশ: প্রশ্ন: কর্তব্য: তাদৃশম্ এব অহং বদামি) তন্ কথ্যতাম্ ময়া ক্রা.স্ব সমীচীনস্ব প্রশ্নস্ব উত্তরমধুনা ত্বম্ দিছি । (ননু ক: খলু তে প্রশ্ন: ? শ্রুততাম্) অপি কিং তপস্বিনাং গৃহীততপস্বিবিধাণাম্ রামাদৌনাং তপ: বর্জিতৈঃ ক্রমতৈঃ ? অপি অরক্ষ্যানি বলানি স্বাধীনানি স্বাধীনতাপ্রাপ্তানি বা রাম-

13. অক্রমঃ—অপ্রশস্তঃ ক্রমঃ ইতি নজ তৎ by the dictum “তৎ সাদৃশ্য-
সমাবশ্য তদন্যত্ব’ তদন্যতা । ‘অপ্রশস্তা’ বিরোধস্য নজ্জ্যঃ; ষট্ প্রকীৰ্তিতাঃ ।”
Here compoundable নজ্ denotes inauspiciousness This line
occurs in Pancharatra as well ‘অয়মক্রমঃ । অথ কঃ ক্রমঃ” ।

14 Remark—Prof. Pranjape remarks that here সীতা in
“আযুযসী সীতা জনকরাজপুত্রী” in superfluous. This is right for
later we have not সীতা ।

রাজা—রামো বৈদেহী লক্ষ্মণদ্বিত্বমভিধোয়তাম্ ।

রামলক্ষ্মণয়োর্মধ্যে তিষ্ঠত্বত্রাপি মৈথিলী ।

বহুদোষাখ্যায়ানি সনাযৈষা ভবিষ্যতি ॥ ১৫ ॥

Prose.—অত্রাপি (নামদেয়নির্দেশ্যে) রামলক্ষ্মণয়োর্মধ্যে মৈথিলী তিষ্ঠতু ।
অরখ্যানি বহুদোষাণি ; (এব’ মধ্যস্থিতা এষা) সনাযা ভবিষ্যতি ।

Eng.—Please tell thus—Ram, Maithili and Lakshman.
Even here (in course of mentioning their names) let Maithili
stay between Ram and Lakshman ; (for) forests are full
of apprehensions and (thereby) she will (always) be attended
by protectors.

Beng. রাজা—এখানেও রাম, মৈথিলী এবং লক্ষ্মণ—এইরূপই বল ।
(অর্থাৎ নাম উল্লেখের সময়েও) মৈথিলী, রাম ও লক্ষ্মণের মধ্যে অবস্থান
করুন । বন বহুদোষমঙ্কুল, সুতরাং এরূপ মধ্যস্থিতা হইলে সীতা
রক্ষক যুক্ত হইয়াই রহিবেন ।

Tika.—রামঃ মৈথিলী লক্ষ্মণঃ ইতি এবম্ প্রকারঃ ক্রমঃ এব তথা বাচ্যঃ ।
(কথম্ ? উচ্যতে যথা বনবাসী সীতা উভয়োর্মধ্যে তিষ্ঠতি তদত্) । অত্রাপি অত্র
অযীধ্যায়াম্ তেণা’ নামোল্লেখসময়েপি রামলক্ষ্মণয়োঃ মধ্যে অন্তরালি মৈথিলী সীতা
তিষ্ঠতু । (কথ’ নাম ইদং ব্যবস্থা ? উচ্যতে) অরখ্যানি বনানি বহুদোষাণি বিবিধ-
সঙ্কটপূর্ণানি । (অতএব ইদৃশী ক্রমী সতি) এষা মধ্যস্থিতা সীতা সনাযা অর্থ

रामः पश्चात् लक्ष्मणः इति उभयभागेऽपि नाद्युक्ता रत्नकसहिता इति यावत् भविष्यति ।
तेन न कापि विपदाशङ्का तस्याः भविष्यति ।

Notes

1. अभिधीयताम्—अभि + धा + लोटताम् कर्मणि ।
2. बहुदोषाणि—बहुवः दोषाः येषु तानि इति बहु । Adj. to अरण्यानि ।
3. मनाया—नाथिन रत्नकेण सह वत्तमाना या सेति बहु । Pred. to एषा । N. B.—Here Dasaratha's apprehension for Sita's abduction is reflected.

सुमन्त्रः—यदाम्नापयति महाराजः । आयुष्मान् रामः ।

राजाः—अयं रामः ।

सुमन्त्रः—आयुष्मती जनकराजपुत्रो ।

राजा—इयं वै देहि ।

सु—आयुष्मान् लक्ष्मणः ।

[N. B.—All these have been already translated before].

राजा—अयं लक्ष्मणः । राम वै देहि ! लक्ष्मण परिष्वजध्वं
मां पुत्रकाः !

सकृत् स्पृशामि वा रामं सकृत् पश्यामि वा पुनः ।

गतायुरमृतेनेव जीवामीति मतिर्मम ॥ १६ ॥

Prose.—('अहं') पुनः रामं सकृत् स्पृशामि वा पश्यामि वा, (तेन हि)
अमृतेन गतायुरिव, ('अहं') जीवामि इति मम मतिः ।

Eng.—Here is Lakshman. Ho Ram ! Sita ! Lakshman !
my beloved sons ! do embrace me, I think I may live (or
be saved from death) just like a dying man taking nectar,
if I but once touch or even see Rama again.

Beng. রাজা—‘এই লক্ষণ ! রাম ! সীতে ! লক্ষণ ! আমার স্নেহ-
ভাজন পুত্রগণ ! আমায় আলিঙ্গন কর । আবার যদি আমি একবারের
জন্তও রামকে স্পর্শ করিতে পাই বা দেখিতে পাই, (তাহা হইলে) অমৃত
পানে যেরূপ মরণাপন্ন ব্যক্তি বাঁচিয়া উঠে তজ্জপ বাঁচিয়া উঠিতে পারি
বলিয়াই আমার মনে হয় ।

Tika. — হে মম পুত্রকঃ অনুকম্পাভাজনানন্দনাঃ ! মাম্ পরিষ্বজধ্বম্ আলিঙ্কত ।
অহং পুনঃ ভূয়ঃ রামং সঙ্কত্ বারসেকং (চেত্) স্পৃশামি বা পশ্যামি বা (তচ্ছিত্)
অহং অমৃতেন সুধাপানেন গতায়ুঃ সুসুপ্তঃ ইব জীবামি পুনর্জীবনলক্ষ্যে ইতি মম মতিঃ
ব্রবীচনা । মন্যেহম্ বারসেকং রামস্য স্পর্শেনৈব দর্শনেন বা তথা জীবয়ম্—
যথা জীবতি কস্মিন্ মরণাপন্নো জনঃ সুধাপানেন ।

Notes

1. পুত্রকঃ—পুত্র + কন্ অনুকম্পাচ্ছ । Case of address.
2. পরিষ্বজধ্বম্—পরি + স্বজ্ + লোট ধ্বম্ । Nom. য্ধম্ ।
3. সঙ্কত্—অব্যয় ; meaning once.
4. গতায়ুঃ—গতং গতপ্রায়ং আয়ুঃ যস্য স ইতি বহু ।
5. অমৃতেন — করণে ২য় । By transference of epithet it implies
অমৃতপানেন । As a dying one (গতায়ুঃ) survives (জীবতি) by অমৃত-
পান, so I dying by পুত্রবিরহ will live by seeing or touching
Rama.

সমন্বতঃ—শৃঙ্গবিরপুরে রথাদবতোয়ৈঃ ত্রয়োধ্যাভিমুখাঃ স্থিত্বা
সর্ব্বে এব মহারাজং শিরসা প্রণম্য বিজ্ঞাপয়িতুমাৰম্ভাঃ ।

কমপ্যর্থ চিরং ধ্যাত্বা বক্তং প্রস্করিতাধরাঃ

বাঘ্যস্তম্ভিতকণ্ঠত্বাদনুজ্ঞৌব বনং গতাঃ ॥ ১৩ ॥

Eng. — Having alighted from the car at the city of Sringeri
and turning their faces towards Ayodhya they all stood

to speak something—after having saluted your Majesty with their heads. But as they opened their lips to utter something after having long thought over it, then their throats became choked with tears, and thus without speaking anything they turned towards the forest.

Beng.—शृङ्गवेरपुरे रथं हृते अवतीर्णं हृया तौहारा सकलेह्ये अयोध्यां दिके फिरिया दौडाह्या महाराजके मस्तकं अवनतं करिया प्रणामं करतः (किछु) बलिंते आरम्भं करियाहिलेन । किञ्च—कोनउ एकटा विषय अनेकक्षण धरिया चिन्ता करिया बलिबारं ज्ञां येहै तौहारा अधरप्रक्षूरित करिलेन, अमनि बाप तौहादेर कंठं सुस्तित करिया फेलिल—ताहै तौहारा किछु ना बलियाहै बने चलिया गेलेन ।

Tika.—शृङ्गवेरपुरे प्रयागीचरे गङ्गातटवर्तिनि किञ्चित् शृङ्गवेर इति नाम्ना प्रसिद्धे स्थाने यत्र निषादराजस्य गृहस्य राजधानां आसात् तत्र, विद्यापयितुम् कथयितुम् आरम्भाः उपक्रान्ताः ते । परं किञ्चिदपि अर्थं विषयम् चिरं दीर्घं कालं ध्यात्वा एकाग्रतया अनुचिन्त्य वक्तुम् तमेव अर्थं वचना प्रकाशयितुम् प्रस्फुरिताधराः चलिताधराः (सन्तः ते) वायस्वस्मितकण्ठत्वात् अत्यनिरुद्धकण्ठदृशत्वात् (किमपि) अनुक्ता अकथयित्वा एव वनं कालनं गताः प्रस्थिताः । पुनः पुनः विचिन्त्य हृदगतम् अभिप्रायम् प्रकाशयितुम् यदैव ते अधरान् प्रस्फुरितवन्तः तदैव हृदयात् अश्रु उदगम्य तेषां कण्ठान् रुरोध । तेन ते न किञ्चित् वक्तुम् शक्नुः । एव किञ्चित् अनुक्ता एव ते कालनं प्रस्थिताः ।

Notes

1. शृङ्गवेरपुरे—This is identified with Sringvera on the Ganges, 22 miles N-west of Allahabad.

2. अयोध्याभिमुखः—adj to ते । अभिगतानि मुखानि येषां ते इति बहु । अयोध्यायाः अभिमुखाः इति हतत् । Qual. सर्वे ।

3. আরম্ভা:—আ + রম্ + আদিকর্মণি ক্ত। আদিকর্ম implies the commencement of an action from prior time.

4. ধাওয়া—ধৈ + জ্ঞাচ্ ; having thought over.

5. প্রস্তু, রিতাধরা:—adj to তে understood. প্র + স্কৃ, র্ + ক্ত = প্রস্কৃ, রিতা: ।
তাড়শা অধরা: যৈষাং তে ইতি বহু ।

6. বাৎসল্যমিত কণ্ঠত্বাৎ—হেতৌ প্রমী । বাৎসল্যে হৃদয়াৎ উল্লিখিতেন অশ্রুণা
সম্মিত: নিরুদ্ধ: ইতি ইত্যৎ । তাড়শা: কণ্ঠা: যৈষাং তে ইতি বহু । তস্মাৎ ।

7. অনুজ্ঞা—নঙ্ + বচ্ + জ্ঞাচ্ । Out of extreme affection
for father, Rama and others could not speak anything.

রাজা—কথম্ অনুক্তৈব বনং গতা: । (ইতি দ্বিগুণং মোহম্
উপগত:) ।

সুমন্ত্র:—(সসম্ভ্রমম্) বালাকে ! উচ্যতাম্ অমাত্যেভ্য:
অপ্রতীকারায়াং দশায়াম্ বর্ত্ততে মহারাজ ইতি ।

কাস্ত্বকৌয়:—তথা । (নিষ্ক্রান্ত:)

দেবী—মহারাজ, সমস্মসিহি সমস্মসিহি । [মহারাজ,
সমাশ্বসিহি সমাশ্বসিহি] ।

Eng. King—How is it ! they have left for the forest
without speaking anything, (falls in a deeper swoon).

Sumantra. (Hurriedly) Balaki ! please tell the ministers
that His Majesty lies in an unremediable condition.

Chamberlin.—Let it be so (exit).

Queens.—Be consoled your Majesty ! be consoled.

Beng.—রাজা—কি রকম ! কিছু না বলেই বনে চলে গেল ।
(দিশুণ মোহ প্রাপ্ত হইলেন) । সুমন্ত্র—(তাড়াতাড়ি or সম্মমের সহিত)

बानाकि ! मन्निगणके बल महाराज्जेर अवहा प्रतीकारेणर अतीत
हईयाछे । काङ्करीय—ताई हडेक । (छलिया गेलैन) । देवीय्य—
महाराज ! आश्वस्त हउन । आश्वस्त हउन ।

Tika,—अमात्येभ्यः मन्त्रिभ्यः [सम्प्रदाने ऋथी] । 'अप्रतीकारायाम्' अविद्य-
मानः प्रतीकारः यस्या सा अप्रतीकारा । तस्याम् । प्रतिविधानरहितायाम् अव-
स्थायाम् । 'समाश्वसिहि' आश्वस्तो भव धैर्य्यं धारय ।

Notes

1. उच्यताम्—ब्रू वा वच् + लोट ताम् कर्मणि । The root is द्विकर्मक ।
2. अमात्येभ्यः—ऋथी । The construction is peculiar. It is really the indirect object of उच्यताम् and hence should be put in the first case ending on account of its right of being उक्त । But the author puts here ऋथी perhaps thinking वच् identical with कच् which governs the indirect object in the fourth case ending. सम्प्रदाने ऋथी acc. to भाष्यकार । See Tika. See अथायै गौम्यनौ निवेद्यामि in Sak.

3. अप्रतीकारायाम्—adj to दशायाम् । वदन्तीहिः—see Tika.

4. समाश्वसिहि—सम् + आ + श्वस् + लोट हि ।

राजा—(किञ्चित् समाश्वस्य)

अङ्गं मे स्पृश, कौशल्ये न त्वां पश्यामि चक्षुषा ।

रामं प्रति गता बुद्धिरद्यापि न निवर्त्तते ॥ १८ ॥

Prose.—(हे) कौशल्ये मे अङ्गं स्पृश ; त्वां चक्षुषा न पश्यामि । रामं
प्रति गता (मे) बुद्धिरद्यापि न निवर्त्तते ।

Eng. King—(Being a little consoled) Oh Kausalya, do touch my person ; I do not see you with my eyes. My mind is fixed on Ram wherefrom it has not yet come back (or—it has not yet been withdrawn).

Beng.—ৰাজা (কতকটা আশঙ্কিত হইয়া)—কৌশল্যো ! তুমি তাৰাৰ
অঙ্গ স্পৰ্শকৰ। আমি তোমাক চোখে দেখ্তে পাৰিতেছি না।
(কেননা) আমাৰ চিত্ত ৰামেৰ কাছে চলিয়া গিয়াছে—তা এখনও
সেখান হইতে ফিৰিয়া আগে নাই।

Tika.—‘কৌশল্যে ! মে মম অঙ্গং দেহম্ স্পৃশ’ বিনা মে অঙ্গস্পর্শম্ তব অঙ্গ
অবস্থানং বিজ্ঞাতুম্ অহং ন শক্যমি। কথম্ ? যতঃ—অহং ত্বাম্ চক্ষুষা নয়না-
भ्याम् [करणे इया] न पश्यामि न अवलोकयामि। [अहम् त्वाम् न पश्यामि—अवकी
ह्नुः ? उच्यते। इन्द्रियाणि हि मनोऽनुगच्छन्ति। मनसः साहाय्यं विना तानि
स्वकार्यं साधयितुम् अक्षमाणि। तर्हि कुव ते मनोऽधुना वर्त्तते ? शृणु] मम बुद्धिः
मनः रामं प्रति गता। [मम चाक्षल्ययुक्तं मनः अस्मात् स्थानात् चलित्वा रामम्
आश्रितवत् ।]। सा तु अद्यापि एतावता अपि समयेन न निवर्त्तते रामात् न प्रत्याहता
भवति। अधुनाऽपि सा रामासक्ता तिष्ठति इत्यर्थः।

Notes

1. बुद्धिः—बुध् + क्तिन् ; it means “mind” here
2. निवर्त्तते—नि + वर्त्त + लट्ते।

ৰাজ্য—পুত্র ৰাম। যত্ খলু ময়া সন্ততং চিন্তিতম্।

Eng. King—My son ! Ram ! what I have always ponder-
ed over (is as follows)—

Notes

1. সন্ততম্—সম্ + তন্ + ক্ত ; always ; adverb. সন্ততম্ is also
correct by “সমো বা ততদ্বিত্যোঃ”।

(ৰাজা) ৰাজ্য ত্বামভিষিচ্য সন্নরপতেৰ্ভাভাত্ কৃতার্থাঃ প্রজাঃ

কৃত্বা ত্বত্‌সহজান্ সমানবিভবান্ কুৰ্ব্বাক্ষনঃ সন্ততম্।

ইত্যাदिश्र च ते तपोवनमिती गन्तव्यमित्ये तथा

कैकेय्या हि तदन्यथा कृतमहो निःशेषमेकक्षणं ॥ १८ ॥

Prose.—ত্বাং রাজ্যে অভিষিচ্য সন্নরপতেল্লাভাত্ প্রজাঃ কৃতার্থাঃ কৃত্বা “সন্ততং
ত্বৎ-সহজান্ আত্মনঃ সমানবিভবান্ কুরু” ইতি চ তে আদিশ্য ইতস্তদৌবনং (ময়া)
গল্যম্ভিমিত্তি ; অহৌ এতয়া হি কৌকেয়া একচ্চণে নিঃশেষং তদন্যথা কৃতম্ ।

Eng.—Having installed thee in the kingdom (or having crowned you king) and (thereby) making the subjects content due to their gaining a very good ruler (in thee), and having directed you to make your brothers always equally prosperous (or having dictated you to share your prosperity always in common with your brothers), I should retire to the forest ; (but) alas ! all these have been totally upset by this Kaikeyi.

Beng.—তোমাকে রাজ্যে অভিষিক্ত করতঃ উত্তমরূপতি লাভে
প্রজাবৃন্দকে কৃতার্থ করিয়া এবং “সর্বদাই তোমার সহোদরগণকে
নিজের তুল্য ঐশ্বর্য্যবান্ করিবে (অথবা তোমার ঐশ্বর্য্য তোমার ভ্রাতৃ-
বৃন্দের সহিত সমভাবে ভোগ করিবে)”—এইরূপ আদেশ তোমায় দিয়া
আমি এখান হইতে তপোবন বাইব । (কিন্তু) হায় ! এই কৈকেয়ী এক
মুহুর্ত্তেই তাহা নিঃশেষ করিয়া দিল (বা—তাহা সম্পূর্ণরূপেই বিপর্য্যস্ত
করিয়া দিল) ।

Tika.—(কিম্ ময়া সন্ততং চিন্তিতং তৎ শৃণু । হি রামচন্দ্র !) ত্বাম্ রাজ্যে
অভিষিচ্য রাজপদে প্রতিষ্ঠায়—(এতেন হি) সন্নরপতেঃ সাধুভূপতেঃ লাভাত্ প্রাপ্যাত্
প্রজাঃ কৃতার্থাঃ কৃতকৃত্যঃ সিদ্ধমনীরথাঃ সন্তুষ্টাঃ ইতি যাবত্, কৃত্বা, “সন্ততং সর্বদৈব
ত্বৎসহজান্ তব সহোদরান্ আত্মনঃ সমানবিভবান্” তবৈব তুল্যম্ ঐশ্বর্য্যবতঃ “কুরু
বিগ্ৰহি ইতি আদিশ্য” । (যদ্বা তব ভ্রাতৃন্ আত্মনঃ সমানবিভবান্ রাজৈশ্বর্য্যভোগে
তবৈব সহ তুল্যাধিকারিণঃ কুরু মাংয ইতি) তে ত্বাম্ আদিশ্য নির্দিষ্টা যতঃ
অযৌধ্যারাজ্যাত্ (ময়া) তদৌবনং গল্যম্ভিমিত্তি মে মতিরাসীত্ । কিন্তু অহৌ ! এতয়া
নীচাশয়য়া হি এব কৌকেয়া একচ্চণে একক্লিন্নেব মুহূর্ত্তং নিঃশেষম্ অশেষম্ সমূলম্

सम्पूर्यरूपेण इति यावत् 'तत्' मे चिन्तितम् वस्तु अन्यथा कृतम् विपर्ययस्म ।
शार्दूलविक्रीडितं कृतम् ॥

Notes

1. अभिशिष्य—अभि + सिच् + ल्यप् ।
2. सन्नरपते:—कर्मणि इष्टी । सन् नरपतिरिति कर्मधा । तस्य ।
3. कृतार्थाः—कृतः अर्थः यासाम् ताः इति बहु ।
4. त्वत्सहजान्—obj. to कुरु । तव सहजाः तान् इति इतत् । सह + जन + ड कर्त्तरि ।
5. समानविभवान्—obj. to सहजान् । समानः तुल्यः विभवः येषां तान् इति बहु । It means either (i) यथैव त्वम् अधीधाराज्यालाभेन विभववान् असि—तथैव एतेषाम् कृते राज्यान्तराणि विजित्य वा भूभागान् दत्त्वा एतान् अपि तवैव समम् तुल्यैश्वर्यावतः कुरु ; or (ii) समानः = साधारणः । एतान् आत्मनः (आत्मना सह) साधारणविभवान् कुरु तवैव राज्ञैश्वर्याम् एभिः सहैव समानरूपेण भुङ्क्ष्व । (i. e. let your royal prosperity be enjoyed by you in common with them ; please spare your royal prospercity equally with them).
6. ते—stands instead of त्वाम् ; सम्बन्धसामान्ये इष्टी ।
7. एकच्छे—एकः क्षणः इति कर्मधा । तस्मिन् ।
8. निःशेषम्—adverb ; निरस्तः शेषः यस्मात् तत् यथा तथा इति बहु । Without any remainder ; totally.
9. तत्—refers to what he thought ; construe यत् मया चिन्तितम् तत् । उक्ते कर्मणि १मा ।
10. अन्यथाकृतम्—अन्य + धाल् (प्रकारे) = अन्यथा । कृ + क्त कर्मणि । अन्यथा कृतम्, सुप्सुपा । विपर्ययस्म upset.

राजा—सुमन्त्र, उच्यताम् कैकेयाः—

गतोरामः प्रियं तेऽस्तु त्यक्तोऽहमपि जीवितैः

क्षिप्रमानीयताम् पुत्रः पापं सफलमस्त्विति ॥ २० ॥

Prose. — रामः वनं गतः । ते प्रियमस्तु ! अहमपि जीवितैः त्यक्तः । (ते) पुत्रः क्षिप्रमानीयताम् । पापम् सफलम् अस्तु इति हि सुमन्त्र कैकेयाः (स्वस्वम्) उच्यताम् त्वया ।

Eng.—Sumantra ! please tell Kaikeyi—“Ram has left for the forest. Let good come over to you. Life is also departing from me. Let your son be quickly summoned (brought here) and let your evil motive be fulfilled.

Beng.—राजा—सुमन्त्र । कैकेय्रीके वनिषा दाओ ये—राम वने गियाहैन । तोगार अभिनवित सिद्ध हउक (or तोगार ताल होक) । आमारओ प्राण छाड़िया बाहेतेहे । तोगार पुत्रक शीघ्र लहेया आहेग । (तोगार) पाप (उद्देश्य) सफल हउक ।

Tika.—सुमन्त्र ! ‘उच्यताम् त्वया’ कैकेयाः स्वस्वम् त्वया कथ्यताम् [किं कथयिष्यामि ?] रामः वनं गतः ; (अतएव) तव प्रियम् रामनिर्वासनरूपम् आकाङ्क्षितं वस्तु अस्तु सिधातु । अहमपि जीवितैः जीवनैः त्यक्तः रहितः । सपदि अहम् प्राणान् त्यज्यामीति भावः । (अतएव यतः मम अभावे राजसिंहासनम् अन्यं स्थस्यति = तस्मात् तव) पुत्रः भरतः ‘क्षिप्रम् भटिति आनीयताम्’ मातुलालयात् अत्र आनीयताम् इति यावत् । (अत्रागत्य भरतः राजा भविष्यति एव हि—) ‘पापम्’ तव दुष्टः अभिप्रायः (यः स्वल् रामनिर्वासनरूपस्तथा भरताभिषेकरूपश्च) सफलम् सिद्धम् अस्तु भवतु ।

Notes

1. कैकेयाः—archaic for कैकेयी । स्वस्वविवक्षया वही for उक्तं कर्मणि १मा ।

2. जीवितैः—जीव् + क्त भावे । जीवनैरित्यर्थः । अनुक्ते कर्त्तरि द्वितीया ।

ସୁମନ୍ତ୍ର:—ଯଦାଜ୍ଞାପୟତି ମହାରାଜ: ।

ରାଜା—(ଉର୍ଦ୍ଧ୍ବ ମୁଖଲୋକ) ଅୟେ ରାମକଥାଶ୍ରବଣସନ୍ଦର୍ଭ-
ହୃଦୟ ମାମ୍ ଆଶ୍ଵାସୟିତୁମ୍ ଆଗତା: ପିତର: । କୌଈ ?

(ପ୍ରବିଶ) କାଞ୍ଚୁକୀୟ:—ଜୟତୁ ମହାରାଜ: ।

ରାଜା—ଆପସ୍ତାବତ୍ ।

କାଞ୍ଚୁକୀୟ:—ଯଦାଜ୍ଞାପୟତି ମହାରାଜ: । (ନିସ୍କ୍ରମ୍ୟ ପୁନ:
ପ୍ରବିଶ) ଜୟତୁ ମହାରାଜ: । ଇମା ଆପ: ।

Eng.—Sum.—As your Majesty commands.

King. (Looking upwards)—Ho ! my ancestors have come here to re-assure (console) me, whose heart has been afflicted with the hearing of the facts regarding Ram ; who is here (Ho) ?

(Entering) Cham.—Victory to your Majesty (or Let your Majesty prosper).

King.—Let water be brought.

Cham—As your Majesty commands. (Going out and again entering) Let your Majesty prosper. Here is water.

Beng.—ସୁମନ୍ତ୍ର—ସେ ଆଜ୍ଞା ମହାରାଜ ! ରାଜା—(ଉପରେ ଦିଶେ
ଦୃଷ୍ଟିପାତ କରିয়া) ଅହୋ ! ରାମଚନ୍ଦ୍ରଙ୍କ କଥା ଶୁନିଆ ଆମାର ହୃଦୟ ସନ୍ତପ୍ତ
ହୁଅଇ ଓଷ୍ଠିଆଛେ, ତାହି ଆମାକେ ମାନ୍ୟତା ଦିବାର ଜନ୍ମ ପିତୃଗଣ ଆସିଆଛେନ ।
ଏଥାନେ କେ ଆଛେ (ହେ) ? (ପ୍ରବେଶ କରିয়া) କାଞ୍ଚୁକୀୟ—ମହାରାଜେର
ଜୟ ହୌକ । ରାଜା—ଜଳ (ଆନ) ! କାଞ୍ଚୁକୀୟ—ସେ ଆଜ୍ଞା ମହାରାଜ !
(ବାହାର ହୁଅଇ ଏବଂ ପୁନରାୟ ଆଗମନ କରିଆ) ମହାରାଜେର ଜୟ ହୌକ ।
ଏହି ସେ ଜଳ ।

Tika.—‘रामकथाश्रवणसन्दग्धहृदय’ रामस्य वनगमनवार्ताश्रवणेन सन्तप्तहृदयं
मां आश्वासयितुम् सान्त्वयितुम् पितरः मम परलोकवासिनः पितृपुरुषाः आगताः
आकाशम् समागताः” । ‘आपः’ मिलितानि तावत् आनीयन्ताम् ।

Notes

1. रामकथाश्रवणसन्दग्धहृदयम्—adj to माम् । रामस्य कथा इति इतत् ।
तस्य श्रवणम् । तेन सन्दग्धम् । तादृशं हृदयं यस्य तम् इति वद् ।

2. आश्वासयितुम्—आ + श्वस् + णिच् + तुमुन् ।

3. पितरः—sub. to आगताः ; the forefathers have appeared in
the sky in their spiritual bodies. It is not a good sign ; Acc.
to Ayurveda it forebodes approaching death. In other words,
it signifies the immediate death of the king which really
came about.

4. आज्ञापयति—आ + ज्ञा + णिच् + लट् तिप् । We suggest the
reading पुनः प्रविश्य here.

5. आपः=water ; it is always fem. plural ; water is asked
to wash off tears to have a full view of his ancestors ;
we may also suppose that it was asked due to पिपासा natural
to a dying person, specially to one burning within through
grief ; or it was for आचमन to purify himself before the solemn
act of going to his forefathers, cp “राजा आचम्यावलोक्य” below.

राजा—(आचम्यावलोक्य)

अयममरपतेः सखा दिलीपो रघुरयमत्रभवानजः पिता मे
किमभिगमनकारणम् भवद्भिः सह वसने समयोममापि तत्र ॥२१

Prose,—अयममरपतेः सखा दिलीपः । अयं रघुः । अत्रभवान् मे पिता
अजः । अभिगमनकारणं किम् ? ममापि तत्र भवद्भिः सह वसने समयः (वर्तते)

Eng.—Here is Dilipa the ally of the Lord of the God ; this is Raghu. Here is my venerable father Aja, what is the cause of your coming here ? (oh !) my time has come to live with you.

Beng.—এই জুরপতির কথা দিলীপ । এইরঘু । (এই) আমার পূজনীয় পিতা অজ । (আপনাদের এখানে) আমার কারণ কি ? (তবে) আমারও আপনাদের সহিত বাস করিবার সময় হইয়াছে ।

Tika.—अयं मम प्रत्यक्षं दृश्यमानः 'अमरपतेः सुरनाथस्य सखा दिलीपः' मम प्रपितामहः । अयं रघुः मे पितामहः । अत्रभवान् पूजनीयः 'मे पिता अजः' (अत्र दृश्यते) । (अत्र) एवाम् अभिगमनस्य अधिष्ठानस्य कारणं हेतुः किम् ? ममापि तत्र स्वर्गे भवद्भिः सह वसने वासे समयः कालः उपस्थितः इति मन्ये ।

Notes

1. अमरपतेः—अमराणां पतिस्य इति हतम् ।
2. वसने—वस + लुटभावे ; तच् । वासे इत्यर्थः ।
3. Remark—This order of lineage is taken from Padma-purana and is adopted by Kalidasa in his Raghuvalsam.

राजा—राम, वै देहि, लक्ष्मण, अहमितः पितृणाम् सकाशं गच्छामि । हे पितरः अयमहमागच्छामि । (मूर्च्छया परामृष्टः)

(काञ्चुकीयो यवनिकास्तरणं करोति)

सर्वे—हा हा महाराज । हा हा महाराजो [हा हा महाराजः]

(निष्क्रान्ताः सर्वे) । इति द्वितीयोऽङ्कः ॥

Eng.—(King) Ram ! Vaidehi ! Lakshman ! from here I go to my forefathers. My forefathers ! I am just coming. (Seized with a swoon).

(The Chamberlain covers the body with a curtain.)

All.—Alas ! your Majesty ! Alas your Majesty !

Beng.—রাজা—রাম ! বৈদেহি ! লক্ষ্মণ ! আমি এখান হইতে পিতৃগণ সমীপে যাইতেছি। হে পিতৃগণ ! এই যে আসিতেছি। (মূচ্ছাক্রান্ত হইলেন)। (কাঞ্চুকীয় বস্ত্রের দ্বারা রাজার শরীর ঢাকিয়া দিলেন) সকলে—হা হা মহারাজ ! হা হা মহারাজ ! (সকলে চলিয়া গেলেন)। দ্বিতীয় অঙ্ক সমাপ্ত।

Notes

1. যবনিকাস্তরণম্—যবনিকা curtain. স্তরণ is covering (here) ; যবনিকয়া স্তরণম্ इति इतत् covering with a curtain ; or যবনিকয়া: স্তরণম্ इति इतत्।

2. হা হা মহারাজী—this portion is uttered by the two ladies that were present there as also by others there. So we have plural सर्वे।

3. মূচ্ছয়া—করণে ইয়া।

4. Remark—(a) Prof. Paranjape remarks that the stage-direction is defective here. Some word signifying Dasaratha's death should have been put after “মূচ্ছয়া পরাস্বঃ”। Thus he suggests स्वर्गे गतः also here. In short the reading of the stage-directon should be “মূচ্ছয়া পরাস্বঃ: स्वर्गे गतश्च”।

(b) Here Dasaratha's wailings for Rama his favourite son, resembles with Ravana's wailings over his beloved son Indrajit in Bhasa's Abhisheka Nataka. See. Introduction.

प्रतिमानाटकम्

तृतीयोऽङ्कः ।

(ततः प्रविशति सुधाकारः)

सुधाकारः—(सध्माजनादीनि कृत्वा) भोदु, दाणिं (?) किदं
एत्थ कय्यं अय्यसंभवअस्स आणत्तम् । जाव मुहुत्तं सुविस्सम् ।
(स्वपिति) [भवतु, इदानीम् कृतमत्र कार्यम् आर्य्यसम्भवकस्य
आन्नमम् । यावत् मुहूर्त्तम् स्वपिमि] (स्वपिति)

(प्रविश्य) भटः—(चेटमुपगम्य ताडयित्वा) अहो दासीए
पुत्त । किं दाणिं कम्मंण करेसि (ताडयति) ।

[अहो दास्याः पुत्र ! किमिदानीं कर्म न करोषि ? (ताडयति)]

सुधाकारः—(बुद्ध्वा) तालेहि मं तालेहि मं । [ताडय मां
ताडय माम्] ।

(Then enter the whitewasher)

Whitewasher—(Having finished sweeping and the like)
well, I have now finished what I was asked to do by the
venerable Sambhavaka ; now let me sleep awhile (sleeps).

(Entering) Guard.—(Having approached the man and
pushing him) Oh rascal ! how is it that you are not now
going on with your work ! (beats him).

Whitewasher—(Having got up.) Please, do not beat me
please beat me not ; (or—why do you beat me).

Beng.—(অনন্তর সুধাকার প্রবেশ করিলেন) সুধাকার—(গৃহের মার্জনাদি কার্য সমাপ্ত করিয়া) যাক্ । এখন ত আমার আৰ্য্যসন্তবকের আদেশানুযায়ী কার্য সমাপ্ত হইল । এবার খানিকটা ঘুমাইয়া লই । (নিদ্রা গেল) । (প্রবেশ করিয়া) ভট (সুধাকারের নিকটে গিয়া তাহাকে মারিতে মারিতে) আরে বেটা ছোটলোক, এখন যে কাজ করছি না ? (মারিতে লাগিল) । সুধাকার—(জাগিয়া উঠিয়া) মেরোনা বাপু, মেরোনা ।

Tika.—সুধাকার:—অসী প্রতিমাগৃহে চূর্ণলিপনাদিকর্তা । ‘সমার্জনাদীনি’ গৃহস্থ মার্জনং তথা আনুষঙ্গিকম্ অন্যত্ কৰ্ম কৃৎবা । অব = অস্থিন্ গৃহে । আৰ্য্যসম্ভবকস্য । সম্ভবকস্তত্র এতদ্রামকাক্ষাচ্চকীয়ঃ । আশ্রয়ম্—আদিষ্টম্ কৰ্ম । স্বপ্নিনি নিদ্রাং গমিষ্যামি [যাবদ্যোগে ভবিষ্যতি লট । “যাবৎ পুরানিপাতঘোলট”] চৈতম্ দাসম্ সুধাকারম্ ইত্যর্থঃ । সুধাকারণকৰ্মণি নিযুক্তম্ ইমং পরিচারকম্ । ভটঃ = ঘোড়া । রক্তকঃ, প্রহরী ইত্যর্থঃ । অঙ্কুরো ইতি সক্রোধম্ সম্বোধনম্ । হি দাস্যাঃ পুত্র = হি নীচলোক । বৃথা = প্রতিবুধ্য, উত্থায় ইতি যাবৎ । ‘তাড়য়’ কথম্ আঘাতং করোষি [আবিগে দ্বিরুক্তম্] ॥

Notes

I. সুধাকার:—সুধাং करोति इति सुधा + कृ + अण् by the rule कर्मण्यण् ।

2. समार्जनादीनि—obj to कृत्वा । सम् + सृज् + लाट् । समार्जनम् आदौ (or आदि) येषां तानि इति बहु । By आदि is meant other works to keep the room free of lime, dust etc.

3. भवतु—Here an अव्यय meaning “well.”

4. आश्रयम्—आ + श्रप + णिच् (चुरादि) + क्त कर्मणि वर्तमाने । Desired. आश्रयित is also correct by the rule” वा दान्तशालपूषदल मृष्टकृन्नश्याः” । Here वर्तमाने क्त comes by the rule “मतिबुद्धिपूजाद्ये-भ्यश्च” । श्रप is इच्छार्थक or सत्यार्थक । Thus Kasika and Dikshsta

has “मतिरिच्छा” ; thus its अनुक्तकर्ता “सम्भवकस्य” takes इष्टौ and not तृतीया by the rule—“कस्य च वक्तृमाने” ।

5. सुहृत्तम्—अत्यन्तसंयोगे २या ।

6. स्वपिनि—स्वप्+लट् सिप् । Here in all the printed Text the reading is स्वप्स्यामि for सुविद्याम् । But we prefer to read स्वपिनि here, for the अव्यय यावत् mostly governs लट् in the sense of लृट् । See Sak. VI, Swapna II ; and “यावत् उपसर्पामि” &c here.

8. चङ्गो—इति अव्ययम् । सन्तोषसन्तोषने प्रयुजाते ।

9. दास्याः पुत्र - An instance of अलुक् समासः ; षष्ठी is retained when उत्तरपद पुत्र follows if reproach is meant by the compound ; the rule is “पुत्रेऽन्यतरस्याम्” । दास्याः पुत्र or दासीपुत्र means a bastard son ; case of address. comp. “दास्याः पक्षैः शकुनि-लुब्धकैः” &c in Sak II.

N. B.—The passage तालेहि मं has been interpreted by us as “Do not beat me” ; by वचनभङ्गौ we interpret ‘मं ताडय’ as ending in “न मं ताडय” ; but it may also mean “why you beat me !” and this meaning also may be justified in view of the idea contained in the next passage. .

भटः—ताडिदु तुव' किं करिस्ससि ? [ताडिते त्वं किं करिष्यसि] ।

सुधाकारः—अहसस्स मम कत्तवीअस्स विअ वाहसहसस्सम् णत्थि । [अधन्यस्य मम कर्त्तवीर्यास्य इव वाहसहस्रं नास्ति] ।

भटः—वाहसहस्रेण किं कययम् । [वाहसहस्रेण किं कार्ययम् ?] ।

सुधाकारः—तुव' हणिससम् । [त्वां हनिष्यामि] ।

भटः—एहि दासीएपुत्तो ! मिदे सुच्चिससम् । (पुनरपि ताडयति) [एहि दास्याःपुत्र ! मृते मोक्ष्यामि] ।

सुधाकारः—(रुदित्वा) सक्कं दाणि भट्टा मे अवराहं जाणि-
दुम् ? [शक्यम् इदानीम् भर्त्ताः मे अपराधम् ज्ञातुम् ?]

भटः—णत्थि किल अवराहो णत्थि । णं मए सन्दिट्ठो
भट्टिदारअस्स रामस्स रज्जविव्भट्टकिदसन्दावेण सग्गम्
गदस्स भट्टिणो दसरहस्स पडिमागेहं देट्ठुम् अज्ज कोलल्लापुरो-
एहि सव्वे हि अन्तउरेहि इह आअन्तव्वम् ति । एत्थ दाणिं
तुए किं किदम् [नास्ति किल अपराधो नास्ति । ननु मया
सन्दिट्ठो भर्तृदारकस्य रामस्य राज्यविभ्रष्टकृतसन्तापेन स्वर्गं
गतस्य भर्तुर्दशरथस्य प्रतिमागेहम् द्रष्टुम् अद्य कोसलप्रापुरोगैः
सर्वैः अन्तःपुरैरिहागन्तव्यम् इति । अत्र इदानीं त्वया किं
कृतम्]

सुधाकारः—पेक्खदु भट्टा अवणोदकवोदसन्दाणअं दाव
गव्भगिहम् । सोहवस्सअदत्तचन्दणपञ्चाङ्गुला भित्तीओ ।
ओसत्तमाज्जदामसोहीणि दुवाराणि । पाइस्सा वालुआ । एत्थ
दाणिं मया किं ण किदम् । [पश्यतु भर्त्ताअपनीतकपोत-
सन्दानकं तावत् गर्भगृहम् । सौधवर्णकदत्तचन्दनपञ्चाङ्गुला
भित्तयः । अवसत्तमालप्रदामशोभीनि द्वाराणि । प्रकीर्णा
वालुकाः । अत्र इदानीं मया किं न कृतम् ।

भटः—जइ एवं विससत्थो गच्छ । जाव अहं वि सव्वं किदं

त्ति अमञ्चस्स णिवेदेमि । [यदि एवं विश्वस्तो गच्छ । यावत्
अहम् अपि सर्वं कृतमिति अमात्याय निवेदयामि]

(निष्क्रान्तौ) ॥ [प्रवेशकः] ॥

Eng.—Guard—what will you do if I beat you ?

White-washer.—unfortunate am I as I have no thousand
arms like Kartaviryya.

G.—What will you do with thousand arms ?

W.—I should kill you.

G.—Here you rascal ! I shall leave you dead. (Beats
again).

W.—(crying) May I know what is my fault ?

G.—No ! nothing you have committed ! (no fault of
yours !) ; why I told you that the venerable ladies such as
Kausalya and others would come to visit to-day the picture-
house of the late King Dasaratha who has departed for the
next world being seized with the grief, due to the Prince
Ramchandra's being deprived and banished out of the king-
dom. What then have you done here ?

W.—Look here ! my boss ! the pigeon-scaring net has
been withdrawn from the inner apartment. The white-
wash upon the walls has been printed by the five fingers with
sandal. The doors are shining with the garlands hanging.
Sand has also been scattered. Then what have I not done
here now ?

G.—If that, then go away without fear. I shall now relate
to the ministers that everything is complete,

(Exit)—[Inter-lude].

Beng.—ভট—তোকে মারলে তুই কি করবি রে? স্মধা—এ হতভাগার ত কার্তবীর্যের মত হাজার হাত নাই। ভট—হাজার হাতে কি করবি? স্মধা—তোকে খুন করবো। ভট—আয় বেটা ছোটলোক; তুই মলে তবে তোকে ছাড়বো। (পুনরায় মারিতে লাগিল)। স্মধা—(কাদিতে কাদিতে) আমার কি অপরাধ তা জানতে পারি কি? ভট—না কিছু অপরাধ নাই? আচ্ছা তোকে বলেছিলাম যে, রাজকুমার রামচন্দ্রের রাজ্যভ্রংশজনিত শোকে রাজা দশরথ স্বর্গে গিয়াছেন—আর তাঁর প্রতিমাগৃহ দেখবার জ্ঞাত অথ কৌশল্যা প্রভৃতি অন্তঃপুরিকাগণ এখানে আসবেন। এখানে এখন তুই কি করেছিস? স্মধা—দেখুন মালিক; গর্ভগৃহ ইহাতে পায়রা খেদান জাল সরিয়ে দিয়েছি। দেওয়ালে চূণের আস্তরণের উপর পাঁচ আঙ্গুলের চন্দন ছাপ দিয়েছি। মালা ঝুলিয়ে ছয়ার শোভিত করেছি। বালি ছড়িয়ে দিয়েছি। তবে এখানে আর করিনি কি? ভট—তা যদি হয় তবে নির্ভয়ে চলে যাও। আমিও মন্ত্রীদের জানাই যে সব করা হয়েছে।

(উভয়ের প্রস্থান)। [প্রবেশক]।

Tika—‘তাড়িত’ ময়া তাড়িতৈ প্রহৃতৈ সতি ‘ল’ কিং করিষ্যসি? ‘অধন্যস্ব’ হতভাগ্যস্ব। সৃতি সতি ল্ভা নীচ্যাসি পরিত্যজ্যামি। আমরণং ল্ভা প্রহরামি ইত্যর্থঃ। ‘মর্তুঃ তব সকাশাত্ নী অপরাধ’ জ্ঞাতুং শক্যম্ কিম্? ‘মর্তৃদারকস্ব’ প্রমুপ্তস্ব যুবরাজস্ব ইতি যাবৎ। রাজ্যবিম্বষ্টম্ রাজ্যাত বিম্বঃশঃ [নপু সক্তি ভাবে ক্তঃ] তেন কৃতঃ যঃ সন্ধ্যাপঃ দৃঃখঃ তেন হিতুনা। প্রতিমাগৃহ—সৃতিস্ব প্রতিক্লতিরচন-গৃহম্। ‘কৌশল্যাপুরোগৈঃ’ তত্প্রমুখৈঃ। অন্তঃপুরীঃ অন্তঃপুরিকাভিঃ স্বভাগলব্ধম্। সন্দানকং নাম রজ্জুজালম্ ইত্যর্থঃ। ‘কপীতানাং সন্দানকম্’ জালম্ কপীতবিভাঙ-নার্থং প্রসারিতম্ জালম্ ইতি ভাবঃ ময়া অপনীতম্ অপসারিতম্ গর্ভগৃহাত্ অন্য়নর-কচ্ছাত্। ‘সীধবর্ষকদন্তচন্দনপঙ্খাঙ্কুলাঃ মিত্রয়ঃ’—মিত্রীনাং প্রাকারানাম্ বর্হিঃভাগি (ভদ্রি) যত্সীধবর্ষকং চুর্নপ্রলীপঃ বর্ণতে তত্র (তস্য ভদ্রি) ময়া চন্দনেন পঙ্খা-

श्रुतीनां सुद्रा ऋषिता । 'अवसक्तमाख्यदामशोभिनी' अवसक्तैः लब्धमानभावेन अव-
स्थापितैः माख्यदामभिः मालाराजिभिः शोभमानानि । प्रकीर्णाः विस्तारिताः उत्कीर्णाः
इत्यर्थः । विश्वसाः निर्भयः सन् गच्छ ॥

Notes

1. ताडिते—भावे ७मी । Its अनुक्तकर्त्ता is मया ।

2. अध्वस्य—धन्यादन्यः नञतत्, तस्य ।

N. B.—कात्तं वीर्यं a prince of वैश्य line, had the boon of en-
joying thousand hands in battles &c. See Rag. VI.
“स'यामनिविष्ट सहस्रबाहुः” &c.

3. मृते—भावे ७मी । Comp.—त्वयि मृते सति ।

4. भक्तृदारकस्य—भक्तुः दारकस्य इतत् ।

5. राजाविभ्रष्टकृतसन्तापेन—हेतौ ३या । वि+भ्रश्+क्त भावे विभ्रश्ः
(deprivation and banishment both) राज्यात् विभ्रष्टम् इति सुप्सुपा ।
तेन कृतः इति इतत् । तादृशः सन्तापः इति कर्मधा । तेन (राजापहरण=‘राजा-
विवासन) । रामस्य राजाविभ्रष्टकृतसन्तापेन इत्यत्र “सापेक्षत्वेऽपि गमकत्वात् समासः” ।

6. प्रतिमागृहम्—प्रतिमायाः गृहमिति इतत् ; or प्रतिमागृह is the read-
ing here. This custom of hanging the picture of the dead
relation is prevalent in Kosala country even now-adays.

7. कौशल्यापुरोगैः—कौशल्या is Rama's mother. सा पुरोगा वेषां
तेरिति बहु । पुरस्+गम्+ङ कर्त्तरि स्त्रियामाप्=पुरोगा । Qual.
अन्तःपुरैः ।

8. अन्तःपुरैः—by transference of epithet (लक्षणाद्व्या) it
implies the occupants of the inner apartments. अनुक्तकर्त्ता of
आगन्तव्यम् ।

8. अपनोत कपोत सन्धानकं=adj. to गर्भ गृहम् । कपोतानां सन्धानकम्
(विताडनजालम्) इतत् । यदा कपोतानां सन्धानकम् । In this case it im-

plies group of pigeons. I 'think this interpretation is preferable. Prakrit सन्धानञ्च' may be सन्तानकं as well in sanskrit. कन् is added in the sense of अल्प to सन्तान (=समूह here). अपनीतं कपोतसन्तानकं यस्मात् तदिति बहु । Acc. to Mr. Shastri, Kale etc, सन्धानक is nest and कपोतसन्धानक = pigeonnest. But प्रतिमागेह where recently दशरथप्रतिमा is hung up and which is under charge of servants should not involve कपोतनोड् । Rather कपोतविताडनदाम should be kept there to keep it free of कपोत and neat and clean as well.

9. सौधवर्णकं etc.—सौधं वर्णकं इति कर्मधा । पञ्चानाम् अङ्गुलीनां समाहार इति पञ्चाङ्गुलम् समाहारद्विगुः with समासान्त अच् by “तत्परुष-स्याङुलिः संख्याव्ययादिः” । चन्दनमयं पञ्चाङ्गुलम् । सौधवर्णके दत्तम् इति सुप् सुपा । सौधवर्णकदत्तम् चन्दनपञ्चाङ्गुलं यत्र ताः इति बहु ; adj to भित्तयः ।

10. अवसक्तमालादामशोभीनि—adj to द्वाराणि । अवसक्त = अव + सनञ् + क्त । = संलग्न । मालाानां दाम इति हतत् । अवसक्तं मालादाम इति कर्मधा । तैः शोभन्ते इति अवसक्तमालादाम + शुभ् + णिनि ; neuter.

11. प्रकीर्णाः—प्र + कृ + क्त कर्मणि । बालुका or sand-way is for easy and smooth movement on the ground, and to make it free of dust.

12. अमात्याय—सम्प्रदाने or क्रियायोगे चतुर्थी ।

13. प्रवेशक is an अङ्गसन्धि prelude or an interlude spoken by (or acted by) persons of lower order ; cf.—प्रवेशकोऽनुदात्तोक्त्वा नौच-पादप्रयोजितः अङ्गद्वयान्तर्विशिष्टः शेषं विष्कम्भके यथा । Also cp “यन्त्रीचैः केवलं पात्रैर्भावितार्थसूचनम् । अङ्गयोरुभयोर्मध्ये स विशिष्टः प्रवेशकः” ।

N. B.—प्रवेशक differs from a विष्कम्भक in as much as it is acted by inferior characters only. See Sak. Act VI

(ततः प्रविशति भरतो रथेन सूतश्च)

भरतः—(सावेगम्) सूत ! चिरं मातुलपरिचयात् अविज्ञात-
वृत्तान्तोऽस्मि । श्रुतं मया दृढमकलप्रशरीरो महाराज इति ।
तदुच्यताम्—पितुर्मे को व्याधिः

सूतः—हृदयपरितापः खलु महान्

भरतः—किमाहुस्तं वै व्याधिः

सूतः—न खलु भिषजस्तत्र निपुणाः

भरतः—किमाहारं भुङ्क्ते शयनमपि ?

सूतः—भूमौ निरशनः

भरतः—किमाशा स्यात्

सूतः—देव

भरतः—स्फुरति हृदयं वाहय रथम् ॥ १ ॥

सूतः—यदाज्ञापयति आयुष्मान् । (रथं वाहयति) ।

Eng.—(Then enter Bharat in a cart together with the charioteer).

Bharat.—Charioteer ! living long with my maternal uncles I know nothing of the matter. I have heard that His Majesty is extremely unwell. Then please tell me what is the disease of my father ?

Charioteer.—There is severe heart-rending or burning.

Bha.—what do the physicians say of him ?

Charioteer.—Physicians are not experts in this case.

Bh.—Does he take his meal and sleep ?

Ch.—(He) Lies (sleeps) on the ground without food.

Bh.—Is there any hope (of his life) ?

Ch.—Fate (knows).

Bh.—My heart throbs ; drive the car.

Ch.—As the long-lived one commands. (Drives the car on).

Beng.—(অনন্তর রথে চড়িয়া ভরত এবং সূত প্রবেশ করিলেন)
ভরত—(আবেগের সহিত) সূত, বহুদিন মাতুলালয়ে থাকার জন্য আমি এ ব্যাপার কিছুই অবগত নছি । শুনিয়াছি মহারাজের শরীর খুব খারাপ । আচ্ছা বলত পিতার কি অসুখ হইয়াছে ? সূত—তাঁহার হৃদয়ে বড়ই পরিতাপ । ভরত—বৈদ্যেরা তাঁহার বিষয়ে কি বলেন ? সূ—চিকিৎসকেরা এ বিষয়ে নিপুণ নহেন । ভ—তাঁর আহার ও নিদ্রা হইতেছে ত ? সূ—অনাহারে মাটিতে পড়িয়া আছেন । ভ—(জীবনের) আশা আছে ত ? সূ—অদৃষ্ট জানেন । ভ—আমার হৃদয় কম্পিত হইতেছে । (শীঘ্র) রথ চালাও । সূ—আয়ুশ্যানের যেরূপ আদেশ । (রথ চালাইল) ।

Tika. ‘चिर’ दीर्घकालं व्याप्य मातुलपरिचयात् मातुलानाम् अन्तिके अवस्थानात् ‘अविज्ञातर्त्तान्’ अनवगततथ्यः अस्मि अहम् । ‘दृढम्’ भृशम् ‘अकल्यणरीरः’ असुख्यशरीरः । हृदयपरितापः—रामनिर्वासनजन्या मर्मपीडा इति । भरतस्तु मन्थते हृदयपरितापः कश्चित् मनोव्याधिः इति । ‘त’ तस्य रोगम् अघिकृत्य, तस्य विषये इत्यर्थः ‘बैद्याः किमाहुः’ कथितवन्तः इत्यर्थः । ‘तव’ महाराजस्य व्याधिनिर्णये ‘मिषजः न’ ‘निपुणाः’ दत्ताः । मिषजः—चिकित्सकाः ॥ मुङ्क्ते स्वादति, ‘शयनमपि’ किम् उपमुङ्क्ते ? ‘भूमौ’ मृत्तिकायाम् स्थण्डिले वा ‘निरशनः’ निराहारः सन् श्रुते वा तिष्ठति । ‘आशा’ जीवनस्य आशा । दैवम्—अदृष्टम् एतत् जानाति । स्फुरति—वेपते । बाह्वय—आलय ।

Notes

1. चिरम्—अत्यन्तसंयोगे रथा ; अव्ययत्वात् विभक्तिलोपः ।
2. मातुलपरिचयात्—हैतौ प्रभौ । मातुलानां परिचयः सम्पर्कः इति इतत् ।
मातुलसम्पर्कात्—मातुलगृहे अवस्थानात् ।
3. अविज्ञातवृत्तान्तः—Adj to अस्मि which stands for अहम् । or न विज्ञातम् इति नञतत् । वृत्तस्य अन्तः इति इतत् । अविज्ञातः वृत्तान्तः येन स इति बहु ।
4. दृढम्—adverb qualifying अकल्यशरीरः ।
5. अकल्यशरीरः—कल्य here means सुस्थः । तस्मात् अन्यत् अकल्यम् नञ् समासः । अकल्यं असुस्थं शरीरं यस्य स इति बहु, cp “यावदभवेत् कल्यः तावत् श्रेयः समाचरेत्”—Maha. Its usual meaning is प्रतुष as Amara says.
6. हृदयपरितापः—हृदयस्य परितापः इति इतत् । यदा हृदये परितापः इति सहसुपा !
8. निरशनः—निरस्तम् अशनम् यस्मात् स इति बहु ।
9. बाहय—वह् + णिच् + लोट् हि ।
10. आयुष्मान्—आयुः प्रशस्तं वा प्रभूतमस्यास्तीति आयुस् + मतुप् ।

भरतः—(रथवेगं निरूप्य) अहो तु (? नु) खलु रथवेगः ।

एते ते—

द्रुमाः धावन्तीव द्रुतरथगतिक्षीणविषया
नदीवोद्गृह्णन्तुर्निपतति मही नेमिविवरे ।
अरव्यक्तिर्नष्टा स्थितमिव जवाच्चक्रवलयं
रजश्चाश्वोद्धूतं पतति पुरतो नानुपतति ॥२॥

Prose—द्रुतरथगतिक्षीणविषयाः द्रुमा धावन्ति इव । उद्गृह्णन्तुर्नदी इव मही नेमिविवरे निपतति । अरव्यक्तिर्नष्टा । जवात् चक्रवलयम् स्थितमिव । अश्वोद्धूतम् रजश्च पुरतः पतति (किञ्च) नानुपतति ।

Eng. The trees, with all their parts (or distances) appearing indistinct through the (excessive) speed of the car, seem to run on ; the earth appears to sink under the wheeldisc just like an overflowing river (piling up in the middle) ; the spokes do not appear separate (or have lost distinct appearance) due to the velocity, the circumference of the wheels seems stationary ; and the dust thrown up (or raised) by the horses fall in front and they do not follow (me or the car).

Beng. রথের গতি দ্রুত হওয়ায় গাছগুলি যেন দৌড়িতেছে তাঁদের ভিন্ন ভিন্ন অংশগুলি (শাখাপ্রাশাখাদি) বা দূরত্ব অস্পষ্ট হইয়া গিয়াছে । উদ্ধুদ্ধল নদীযেক্রপ মধ্যে রাশীভূত হয় তদ্রূপ পৃথিবী চক্র-রাজির অভ্যন্তরে যেন প্রবেশ করিতেছে । চক্রের মধ্যস্থিত শলাকাগুলি দৃষ্ট হইতেছে না । বেগবশতঃ চক্রধারা নিশ্চল বলিয়া বোধ হইতেছে । অশ্বকুরোথিত ধূলি অগ্রে পতিত হইতেছে বাট কিন্তু তাহার রথের অনুসরণ করিতে পারিতেছে না ।

Tika.—‘দ্রুতগতিচীর্ণবিষয়াঃ’ রথস্য দ্রুতগতিবশাৎ যेषাং বিষয়াঃ বিভিন্নাঃ অংশাঃ শাখাদয়ঃ দূরত্বং বা লীলাঃ অস্পষ্টাঃ জাভাঃ তাহাঃ ‘দ্রুমাঃ হুচাঃ ধাবন্তি ইব’ ইতি ‘অহম্’ উত্প্রেচ্চ । ‘উহৃতাঙ্কঃ’ নদী ইব’ যন্তাঃ নদ্যাঃ অস্পৃশ্য জলানি উহৃতাণি বুদ্ধিবশাৎ কুলমতিক্রান্তানি ভবন্তি ততঃ মধ্যস্থলি রাশীভবন্তী তাহাঃ ‘নদী ইব মহী পৃথিবী নৈমিবিবরে’ চক্রধারাম্বলরে নিপততি নিমজ্জতি ইব । অরব্যক্তিঃ ‘অরাণাং’ চক্রশলাকানাং ‘ব্যক্তিঃ’ প্রকাশতা পৃথক্তা নষ্টা দর্শনাভীতা জাভা । ‘জবাৎ’ অতিবেগাৎ ‘চক্রবলয়ম্’ চক্রধারা স্খিতম্ নিশ্চলম্ ইব ইতি ‘অহম্’ উত্প্রেচ্চ । ‘অশ্বীভূতম্’ অশ্বঃ উত্প্রিভম্ রজস্ব ধূলিঃ চ পুরতঃ [অগ্ন্যুত্পন্নমব্যয়মিতি প্রায়ুক্তম্] সমাধৌ পততি, (পরম্) ‘ন অনুপততি’ মাং মম রথং বা নানুধাবতি । [শিখরিণীহলম্ । প্রায়েণ স্বভাবোক্তিরলঙ্কারঃ] ॥

Notes

1. द्रुतरथगतिक्षीणविषया:—Adj to द्रुमाः । रथस्य गतिरिति इतत् ; द्रुता रथगतिः—इति कर्मधा । तथा (हेतौ तृतीया) क्षीणः इति सुपमुपा or इतत् ; तादृशाः विषया (parts) येषां ते इति बहुव्रीहिः । or—विषय is distance their distances are not seen due to speed.

N.B.—“अहीनु खलु” is usual and easier in such cases. But Bhasa here uses “अहीतुखलु” in stead. Or is it Scriber’s fault.

2. उद्दृत्ताम्बुः—उद्दृत्तानि अम्बूनि यस्य सा इति वह् ; adj to नदी । As an overflowing river seems to enter the centre after receding from the कूल due to velocity and swelling in the centre, so the earth seems to get into the नेमिविवर (जवात) ।

3. नेमिविवरे—अधिकरणे ङमी । नेमिः चक्रधारा । तेषां विवरम् तस्मिन् इति इतत् ।

4. अरव्यक्तिः—अराणां चक्रशलाकानां व्यक्तिः अभिव्यक्तिः प्रकाशः इति इतत् ; वि + अनञ् + क्तिन् । Due to speed their individuality could not be noticed.

5. जवात्—हेतौ ङभी ।

6. चक्रवल्यम्—चक्राणां वलयमिति इतत् । वलय = circumference.

7. अश्वोद्भूतम्—अश्वैः उद्भूतम् इति इतत् ; उद् + भू + क्त कर्मणि । The dust raised in front of the chariot cant follow it due to its extreme speed.

8. अनुपतति—अनु + पत् + लट् तिप् । For a similar sentiment due to रथवेग, compare “शैलानामुन्मज्जतोव शिखरात् “Sak VII. and Sak I. under “आत्मीड्रुतैः धूलिभिरपालङ्कनीयाः” &c.

सूतः—अयुस्मन्, सोपस्त्रे हतया वृक्षाणाम् अभितः खल्व-
योध्यया भवितव्यम् ।

भरतः—अहो तु (? तु) खलु स्वजनदर्शनोत्सुकस्य त्वरता मे मनसः । सम्प्रति हि—

Eng. Charioteer—Ho Longlived one ! as the trees seem glazy, so methinks, Ayodhya is in front of us.

Bh.—Oh ! great is the eagerness of my mind which is anxious to visit my near and dear ones. Now indeed—

Beng. सूत—आयुधुन, गाछुलि येरूप सिक्क देखाईतेछे ताते बोध हईतेछे अबोध्या आमादेर साम्ने । त्वरत—अहो ; स्वजनदर्शने उन्मुख आमार मनैर कि बाधता । एक्कणे—

Tika.—‘सोपस्नेहता’—वृक्षाणां स्निग्धतया समृणतया ; अभितः अस्माकम् अर्थ एव । अयोध्याया भवितव्यम् । अतः स्वजनदर्शनोत्सुकस्य निजजनदर्शन-लालसस्य मे ‘मनसः’ ‘त्वरता’ व्ययता ।

Notes

1. सोपस्नेहता—हेतौ ३या ; उप + स्निह् + घञ् = उपस्नेहः । समृणता । तन सह वर्तमानः यः स इति तुल्ययोगे बहु । तस्य भावः इति सोपस्नेहता । तथा । Such glossy trees indicate precincts of a city or residence, comp “सोपस्नेहता अयोध्याया भवितव्यम्” in Abhi. and “गृह-विशेष एवायम् सोपस्नेहता” &c.

2. अभितः—अस्मान् अभितः अस्माकं पुरतः इत्यर्थः ; cp “अभितोवरमुखं पश्यामि”—Swapna.

3. स्वजनदर्शनोत्सुकस्य—adj to मनसः or मे । स्वे जनाः इति कर्मधा । तेषां दर्शनम् इति इतत् ; तच्च उत्सुकः इति सुप्सुपा or ७ तत् । तस्य ।

4. त्वरता—त्वरते इति त्वरः (पचाद्यच्) । त्वर + तल् भावि ; व्ययता । This is rather a rare use in this sense. त्वरा serves the propose equally well.

পতিতমিব শিরঃ পিতুঃ পাদয়োঃ স্নিহ্যতেবাষ্মি রাজ্ঞা সমুত্থাপিতঃ
 ত্বরিতমুপগতা ইব ভ্রাতরঃ ক্লেদয়ন্তৌব মামশ্চুভির্মাতরঃ ॥ ৩ ॥
 সদৃশ ইতি মহানিতি ব্যায়তশ্চেতি মৃত্যুইরিবাহং স্তুতঃ সেবয়া
 পরিহসিতমিবাत्मनस्तত্র পশ্যামি বৈশং চ ভাষাং চ সৌমিত্রিণা ॥ ৪ ॥

Prose.—(মম) শিরঃ পিতুঃ পাদয়োঃ পতিতমিব । স্নিহ্যতা রাজ্ঞা সমুত্থা-
 পিত ইবাষ্মি । ভ্রাতরঃ ত্বরিতমুপগতা ইব । মাতরৌশ্চুভির্মাম্ ক্লেদয়ন্তি ইব ॥ ৩ ॥

সদৃশ ইতি মহান্ ইতি ব্যায়ত ইতি চ—মৃত্যুইরিবাহং স্তুতঃ ইব । তত্র চ
 সৌমিত্রিণা আत्मনঃ বৈশং পরিহসিতমিব ভাষাং চ (পরিহসিতামিব) পশ্যামি ॥ ৪ ॥

Eng.—Now I perceive that my head has, as if fallen
 at the feet of my father ; I have been as it were, raised up
 by the King ; my brothers has (as it were) hastened to me
 and my mothers are (as it were) wetting me with tears. 3.

(I see)—Servants, waiting upon me are as it were, eulogis-
 ing me saying ‘just like the others of the family’! “how
 grown up”, “a strong bodied fellow !” and the son of Sumitra
 is taunting me with respect to my dress and speech.

Beng.—(এখন দেখতে পাচ্ছি) যেন আমার মস্তক পিতৃচরণে
 পতিত হইয়াছে । স্নেহশীল রাজা যেন আমায় ধরিয়া তুলিতেছেন ।
 ভ্রাতৃগণ তাড়াতাড়ি আসিয়া উপস্থিত হইয়াছেন আর মাতৃগণ নয়ন
 জলে আমায় সিক্ত করিতেছেন ॥ ৩ ॥ “রাজবংশের অগ্রাগ্র সর্বকালেরই
 মত” “বেশ বড় হয়েছেন” “কি দৃঢ়দেহ” — এই প্রকারে স্তুতি করিয়া
 ভৃত্যগণ যেন আমার পরিচর্যা করিতেছে । আর সেখানে লক্ষণ
 আমার পরিচ্ছদ এবং ভাষাকে যেন উপহাস করিতেছেন—এই রূপই
 যেন দেখিতেছি ।

Tika.—‘শিরঃ মূর্জা পিতুঃ দশরথস্য পাদয়োঃ পতিতম্’ অবলতম্ ইব ইতি অহম্

उत्प्रेक्षे । दशरथस्य मृत्युम् अजानतः भरतस्य इयं कल्पना । 'स्निह्यता' माम् प्रति स्निहं प्रकाशयता 'राज्ञा समुत्थापितः अस्मि' धरातलात्—इति भरतः कल्पते । 'मि भ्रातरः त्वरितम् तूष्णम् उपगताः' मम सकाशम् आगताः ; 'मातरः अश्रुभिः' नयन-वारिभिः (चिरात् दृष्टं) माम् क्लेदयन्ति आर्द्रैर्कुर्वन्ति इति भरतः मानसनेत्राभ्याम् पश्यति । अपिच—'सदृशः' अस्मिन् वंशे उत्पन्नानाम् अपरेषां क्षमाराणाम् तुल्यः इति ; 'महान्' प्राक् यं भरतं वयं दृष्टवन्तः सोऽधुना महान् सञ्जात इति, 'व्यायतः' इति—नियतं व्यायामं गृहीत्वा सुदृढकाय इति एव 'भृत्यैः' परिचारकैः सेवया परिचर्याया [करणे र्या] अहं स्तुतः पूजितः प्रशंसितः इति यावत्—इदमपि भरतः मनसा पश्यति । तत्र च अयोध्यायाम् च सौमित्रिणा लक्ष्मणेन आत्मनः मम (भरतस्य) वेषम् केकयदेशीयचितं परिच्छदं 'परिहसितम्' उपहसितम् इव मनसा पश्यामि यत् सौमित्रिः केकयदेशीयपरिच्छदभूषितम् माम् दृष्ट्वा उपहसति. (एवं च) 'भाषाम् अपि' केकयदेशीयाम् भाषाम् मया कथ्यमानाम् अपि (तेन परिहासिताम्) पश्यामि मनसा इति ॥ [श्लोकद्वयस्य प्रभाम्निवर्णयोः मिश्रणात् उपजातिभेदः कन्दः] ॥

Notes.

1. स्निह्यता—स्निह (दिवादि) + शठ तृतीया एकवचनम् । Qual. राज्ञा ।
2. समुत्थापितः—सम् + उद् + स्था + णिच् + क्त कर्मणि । Its उत्तकर्म here is अस्मि ॥ अस्मि is a तिङन्तप्रतिरूपक अव्यय meaning "अहम्" । or अस् + लट्मि = अस्मि; then अहम् is its nom. understood, and समुत्थापितः is pred. to अहम् ।
3. त्वरितम्—त्वरा + इतच् जातार्थे । Adv. qual उपगताः ।
4. क्लेदयन्ति—क्लिद् + णिच् लट् अन्ति ।
5. व्यायतः—वि + आ + यम् + क्त ; व्यायामेन दृढीकृतः इत्यर्थः ।
6. वेषम्—कर्मणि रया ; construe—सौमित्रिणा वेषं परिहसितम् भाषां च परिहसिताम् पश्यामि ।
8. परिहसितम्—परि + हस् + क्त कर्मणि । Pred to वेषम् ।

Remark.—(1) परिहसित—this word must follow the process known as लिङ्गविपरिणाम and must be repeated as परिहसिताम् in order to qualify भाषाम् । The construction will be this—वेपथु भाषां च परिहसिताम् पश्यामि । पश्यामि = अवলোকয়ামি, মন্থি ।

(ii) The dress and the dialect of Kekaya was apprehended by Bharata to be an object of Lakshman's ridicule; these two being successive brothers, one ridicules another for his idiosyncrasy. Where is this Kekaya ? It has not been yet definitely identified ; but some scholars hold that it was somewhere in modern Caucasia in western India. Hence probably there was much diff. in dress and dialect.

सूतः—(आत्मगतम्) भोः कष्टम् । यद्यमविज्ञाय महाराज-
विनाशमुदर्कं निष्फलामाशां परिवहन् अयोध्यां प्रवेक्ष्यति कुमारः ।
जानन्निरपि अस्माभिर्न निवेद्यते । कुतः—

Eng. Charioteer (to himself)—Woe to me ! it is that this prince will enter carrying (entertaining) all along such a hope as will end in smoke (or which will not materialise in the end) due to his ignorance of His Majesty's death. Even knowing it I have not reported it to him. Because (or—do you ask why) :—

Beng. सूत - (স্বগত) ও কি কষ্ট ! (কেননা) মহারাজের নিধন-
সংবাদ না জানিয়া পরিণামে নিষ্ফল আশা লইয়া কুমার অযোধ্যায়
প্রবেশ করিবেন ; আমি জেনেও সে সংবাদ (ইহাঁর কাছে) বলি নাই ।
ষেহেতু—

Tika.—भोः कष्टम् दुःखम् ? कथम् ? शृणु—यद् इत्यादि । ‘उदके’
उत्तरकाले परिणामे इत्यर्थः । ‘परिवहन्’ पोषयन् । ‘निवेद्यते’ विज्ञाप्यते ।

Notes

1. अविज्ञाय—न विज्ञाय । वि + ज्ञा + लप् ।
2. महाराजविनाशम्—महान् राजा इति महाराजः ; कर्मधा । महतो महादेशः
समासान्त्य । तस्य विनाशस्तमिति इतत् ; obj of अविज्ञाय ।
3. उदके—कालाधिकरणे भो । It means भाविकाले ।
4. निष्फलांशम्—निरस्तम् कलं यस्मात् तामिति वह । Qual. आशम् ।
5. परिवहन्—परि + वह् + शतृ ।
6. प्रवेद्याति—प्र + विश् लृट् स्यति ।
7. ज्ञानदम्भिः—ज्ञा + शतृ द्वितीया बहुवचन ।
8. अस्माभिः—for मया । It is used in plural by “अस्मदोद्देश्ये”—
इति विकल्पेन बहुवचनम् ।
9. निवेद्यते—नि + विद् + णिच् लट्ते कर्मणि ।

(सूत—) पितुः प्राणपरित्यागं मातुरैश्चर्चलुब्धताम् ।

जिष्ठभ्रातुः प्रवासं च त्रीन् दोषान् कोऽभिधास्यति ॥५॥

Prose.—कः पितुः प्राणपरित्यागम् मातुः ऐश्वर्यालुब्धताम्, जिष्ठभ्रातुः प्रवासं च
(इति) त्रीन् दोषान् अभिधास्यति ।

Eng.—Who will go to inform him the three mishaps viz
his father's death, his mother's greed for prosperity (king-
dom), as well as his brother's exile ?

Beng.—पितार प्राणवियोग, मातार ऐश्वर्यालोभ आर ज्येष्ठ
भ्रातार प्रवास—ए तिनटौ दोषेर कथा के तौहाके बलिबे ?

Tika.—भरतस्य ‘पितुः’ दशरथस्य प्राणपरित्यागम् प्राणवियोगं तथा (तस्य)
मातुः कैकेयाः ‘ऐश्वर्यालुब्धताम्’ राज्यलोभम् तथा जिष्ठभ्रातुः रामस्य प्रवासं निर्वासनम्

इति एतान् वीन् दीधान् कः 'को नाम जनः भरतम् अभिधास्यति' वदिष्यति ? अहं त
न कदापि अप्रियं सत्यं वच्चासीति भावः । [तथाचमनः—“प्रियं ब्रूयात् सत्यं
ब्रूयात् मा ब्रूयात् सत्यमप्रियम्”] ।

Notes.

- 1, प्राणपरित्यागम्—प्राणानां परित्यागः इति द्रुतम् । तम् ।
- 2, ऐश्वर्यालुब्धताम्—ऐश्वर्ये राजाभोगादिषु लुब्धता लोभः तामिति सहस्रुपा ।
लुभ् + क्त कर्त्तरि—लुब्धः । तस्य भावः इति तन् । All these have same case
with वीन् दीधान् ।

3. ज्ञाहधातुः—ज्ञाहः भाता इति कर्मधा । प्रशस्य + इष्ट = ज्ञाहः । The
charioteer knew that any of these 3 painful news will shock
and upset Bharata. So he desisted from narrating these
unwholesome news to him.

4. अभिधास्यति—अभि + धा + लृट् स्यति ।

(प्रविश्य) भटः—जयतु कुमारः ।

भरतः—भद्र ! किं शत्रुघ्नो मामभिगतः ।

भटः—अभितः (? अभिगतः) खलु वत्स ते कुमारः । उपा-
धयायास्तु भवन्तमाहुः ।

भरतः—किमिति किमिति ।

भटः—एकनाडिकावशेषः कृत्तिकाविषयः । तस्मात् प्रति-
पन्नायामिव रोहिण्याम् अयोध्यां प्रवेक्ष्यति कुमारः ।

भरतः—वाढमेवम् । न मया गुरुवचनमतिक्रान्तपूर्वम् ।
गच्छ त्वम् ।

भटः—यदाज्ञापयति कुमारः । (निष्क्रान्तः) ।

भरतः—अथ कस्मिन् प्रदेशे विश्वमिष्ये । भवतु दृष्टम् ।
एतस्मिन् वृक्षान्तराविष्कृतं देवकुले मुहूर्तं^१ विश्वमिष्ये । तदु-
भयं भविष्यति देवपूजा (? दैवतपूजा) विश्वमस्य । अथच
उपोषविष्य प्रवेष्टव्यानि नगराणीति सत्समुदाचारः । तस्मात्
स्थाप्यतां रथः ।

Eng. Guard—Victory be to the Prince.

Bharat. — Noble one ! has Satrugna approached me ?

Guard,—That prince is close by ; but the preceptors tell you this.

Bh.—What ! what !

G.—Only a “Nadika” or small period remains to close up the period of the Krittikas (Pleides ?). Therefore the Prince should enter on अयोध्या, just on the rising of the star Rohini.

Bh.—Let it be so ; never before have I transgressed (or overrun) the dictates of my preceptors.

G.—As the Prince commands (exit).

Bh.—Now, where shall I take rest ? Well I have found out ; I shall rest a while in the temple just discovered amongst the trees (here). There two things will be done—worshipping and resting as well : one should rest in the vicinity of the town before one enters it—so requires the decorum. Therefore please stop the car here.

Beng.—(প্রবেশ করিয়া) ভট—কুমারের জয় হোক । ভরত—
ভদ্র ! শত্রুর কি আমার কাছে এসেছে । ভট—কাছেই এসেছেন
কুমার । কিন্তু উপাধ্যায় আপনাকে বলিয়াছেন । ভরত—কি, কি

বলেছেন। ভট—কৃত্তিকা নক্ষত্রের (কৃত্তিকা নক্ষত্রের স্থিতি কাল) শেষ হইতে আর এক নাড়ী মাত্র বাকী আছে। জুতরাং রোহিণী নক্ষত্র প্রবৃত্ত হইলেই কুমার অযোধ্যা প্রবেশ করিবেন। ভরত—উত্তম, তাই হবে। আমি কখনই গুরুবাক্য লঙ্ঘন করি নাই। তুমি যাও। ভট—যে আজ্ঞা কুমার (প্রস্থান)। ভরত—এখন কোন খানে বিশ্রাম করি? এই যে ঠিক হয়েছে। এই বৃক্ষরাজির অন্তরালে যে দেবমন্দির দেখিতে পাইয়াছি এইখানেই এক মুহূর্ত্ত বিশ্রাম করিব। তাতে দেব পূজা এবং বিশ্রাম দুইই হ'বে। আর এরূপ শিষ্টাচারও ত আছে যে—নগরের প্রান্তে (উপকণ্ঠে) কিছুক্ষণ বসিয়া তবে নগরে প্রবেশ করিতে হয়। অতএব (এইখানেই) রথ থামাও।

Tika.—অভিগতঃ = মনসমীপমাগতঃ? 'একনাডীকাবশেষঃ কৃত্তিকাবিষয়ঃ'—অধুনা গগনে কৃত্তিকানক্ষত্রাণি এব চন্দ্রেণ সমসৃবী অবস্থিতানি। চন্দ্রস্য কৃত্তিকানক্ষত্রঃ সহাবস্থানকালস্য সমাপ্তিম্ একনাডীকাপরিনিমিত্তকালং গতে ভবিষ্যতি—ততশ্চ চন্দ্রঃ রোহিণীনক্ষত্রেণ সহ অবস্থাস্যতি। 'প্রতিপন্নায়াম্' প্রবর্তি এব রোহিণীনক্ষত্রং। গতায়াম্ একনাডীকায়াম্ চন্দ্রঃ রোহিণীং গমিষ্যতি তদা ইত্যর্থঃ। 'অতিক্রান্তপূর্বম্'—পূর্বং পুরা অতিক্রান্তম্ উল্লঙ্ঘিতম্ [“ভূতপূর্বোচ্চরত্” ইতি সূত্রকারনির্দেশাত্ পূর্বশব্দস্য পরনিপাতঃ]। হ্রজাণাম্ অন্তঃ মধ্যভাগে আবিস্কৃতে ময়া লক্ষিতং দেবকুলে দেবালয়ে। 'উপ' নগরস্য সমীপে—তস্য প্রান্তভাগে ইত্যর্থঃ 'উপবিষ্ট' ইতি। সন্ত-সমুদাচারঃ = সাধুরীতিঃ। 'সমুদাচারঃ'—রীতিঃ, শিষ্টাচারঃ ইতি যাবৎ। কিমিতি কিমিতি—সম্মুখী দ্বিক্রিঃ।

Notes

1. একনাডীকাবশেষঃ—একা নাড়ীকা, a small duration of time কম'ধা। সা অবশেষঃ যস্য স ইতি বহু। Pred. to কৃত্তিকাবিষয়ঃ।
2. কৃত্তিকাবিষয়ঃ—কৃত্তিকায়াঃ বিষয়ঃ অধিকারকালঃ ইতি ইতৎ। Nom. to भवति understood. It is not auspicious to enter a place

during कृत्तिकानक्षत्रम् । कृत्तिका is followed by रोहिणी which is auspicious during यावा, पुरप्रवेश &c.

3. अतिक्रान्तपूर्वम्—पूर्वम् अतिक्रान्तमिति सहस्रपा । For परनिपात of पूर्व see Tika. Bharata was also ever obedient to his superiors.

4. ब्रह्मान्तराविष्कृते—ब्रह्माणाम् अन्तः इतत् । तत्र आविष्कृतं तत्र दृष्टम् सुस्रपा । Seen through the tree i. e. situated there.

5. देवकुले—देवानां कुलं तत्र इति इतत् ।

6. सुहृत्तम्—अत्यन्तमयोगे रथा ।

7. विश्वमिथ्ये—वि + यम् + लट्, सी । आत्मनेपदन्तु शिष्टप्रयोगः । परस्मैपदेन भाव्यम् । For यम् is दिवादि परस्मैपदी । An irregular use. In Swapnanataka however we have विश्वमिथ्ये where however यम् + णिच् लट्सी is somehow defensible by the rule “णिचश्च” ।

8. विश्वमः—वि + यम् + घञ् । Here ऋस्व in घञ् comes by the rule “नोदात्तोपदेशस्य मान्तस्यानाचमः” ।

9. सत्-समुदाचारः—सन् समुदाचारः इति कर्मधा । सतां समुदाचारः इति इतत् वा । सम् + उद् + आ + चर् + घञ् ।

10. Remark—उप + उपविश्य = उपोपविश्य । First उप is superfluous. So उपोपविश्य is also an irregular use. उपविश्य serves the purpose equally well. So this is an आर्ध use, for Ramayana has this प्रयोगः ।

11. स्थाप्यताम्—स्था + णिच्, लोट् ताम् कर्मणि ।

सूतः—यदाज्ञापयति आयुष्मान् । (रथं स्थापयति) ।

भरतः—(रथादवतीर्य) सूत ! एकान्ते विश्रामय अश्वान् ।

सूतः—यदाज्ञापयति आयुष्मान् । (निष्क्रान्तः) ।

भरतः—(किञ्चित् गत्वा अवलोक्य) साधुमुक्तपुष्पलाजा-
 विष्कृता वलयः, दत्तचन्दनपञ्चाङ्गुलाः भित्तयः, अवसक्तमाख्य-
 दामशोभोनि द्वाराणि, प्रकीर्णाः वालुकाः । किन्तु खलु
 पार्वणोऽयं विशेषः, अथवा आह्निकमास्तिक्यम् । कस्यनु खलु
 दैवतस्य स्थानं भविष्यति । नेह किञ्चित् प्रहरणं ध्वजो वा
 वह्निश्चिह्नं दृश्यते । भवतु, प्रविश्य ज्ञास्ये । (प्रविश्य अवलोक्य)
 अहो क्रियामाधुर्यं पाषाणानाम् । अहो भावगतिराकृतौनाम् ।
 दैवतोद्दिष्टानामपि मानुषविश्वासतासां प्रतिमानाम् । किन्तु
 खलु चतुर्दैवतोऽयं स्तोमः । अथवा यानितानि भवन्तु ।
 अस्ति तावन्मे मनसि प्रहर्षः ।

Eng. Charioteer – As the long-lived one commands ; (stops the car).

Bh.—(Having alighted from the car), Charioteer ! Let the horses take rest in a corner (or alone).

Ch.—As the long-lived one commands (Exit).

Bh.—(Going a little and looking), the offerings (to the gods) are (easily) noticeable by the flowers and fried rices—
 profusely (properly) strewn. (दत्तचन्दन etc—Translated before).
Is this speciality due to some festival ? Or it is the daily
 performed rite ? To which god may this temple be
 dedicated ! There is no outer sign—neither the weapon or
 the staff is visible (present) here. However let me enter and
 know. (Having entered and looking) ho, there is artistic
 grace upon these stones (or images) ! Oh ! How impressive are

their appearances ! Though consecrated to gods, yet these images lead one to believe them as human beings ! Is it that there is a group of four deities ! Or let it be anything ; my mind is but full of (excessive) joy.

Beng.—স্বত—আমুয়ানের' বেকুপ আজা । (রথ থামাইলেন) । ভরত—(রথ হইতে নামিয়া) স্বত ! একদিকে (লইয়া গিয়া) অধ-
গুলিকে বিশ্রাম করাও । স্ব—যে আজ্ঞে । (প্রস্থান) । ত—(কিছুদূর
গিয়া ও তাকাইয়া) ভালকরে কুল আর খই ছিটিরে পূজার আয়োজন
পরিস্ফুটিত করা হয়েছে (দেখছি).....(N.B. দত্ত etc—এই অংশের
অনুবাদ পূর্বেই করা হইয়াছে)...একি কোন পরদিনের বিশেষ অনুষ্ঠান
অথবা ইহা দৈনন্দিন পূজাবিধি । এটা কোন দেবতার স্থান হবে ?
এখানে কোনও প্রকার অস্ত্র, ধ্বজ প্রভৃতি বাহুচিহ্ন ত দেখিতেছি না ।
যা হউক ভেতরে গিয়ে জানতে পাবব । (প্রবেশ করিয়া এবং দেখিয়া)
আহা ! পাষণে কি শির-সৌন্দর্য ! আহা মূর্তিগুলির কি ভাবাভিব্যক্তি !
এই প্রতিমাগুলি দেবতাদের বলিয়া নির্দিষ্ট হইলেও এদেরকে মনুষ্য
বলেই মনে হচ্ছে (এদের দেখলে মানুষ বলেই বিশ্বাস হয়) । এ যে
দেখছি চারিটা দেবতার সমষ্টি ! তা যাই হোক ! আমার মনে বেশ
আনন্দ হচ্ছে ।

Tika. সাধুসুতা ইত্যাদি—সাধু সুতু, সুতানি ন্যস্তানি ধ্যানি পুথ্যনি তথা
যি লাজা: তৈ: আবিষ্কৃতা: প্রকাশিতা: প্রস্ফুটিতা: ইত্যর্থ: 'বলয়: বুলীপঙ্কজা:
(অন্ন বিদ্যাকৈ) । হস্ত ইত্যাদি...হস্ত' অ্যাক্ষাত' প্রাক্ । 'পাৰ্শ্ব' অ্যোস্ত' পৰ্শ্ব' দ্বিধ্ব-
স্বল্লবী অর্থ 'বিশেষ: ' বিশিষ্ট' অনুষ্ঠানম্ । কিং পৰ্শ্ব' দ্বিধ্বস্বল্লবী অর্থ 'এতাদৃশম্
বিশিষ্টম্ পূজানুষ্ঠানম্ কৃতম্ ? ইত্যর্থ: । অথবা 'আক্লিকম্ দৈলিকম্ আক্লিকম্'
পূজাবিশিষ্টম্ । ইত্যর্থ: ইতি। অথ: স্থানম্ নন্দিম্ । প্রকৃতং ইতি। অর্থ: সাধুসু-
তাজী বসন্তাঃ বা বহির্বিষ্কৃতম্, অথবা নিহিতম্, নন্দিম্, নন্দিম্ । নান্দিকম্, নন্দিম্, সুদরম্, নন্দিম্,

शिवचिह्नं विशुलम् इन्द्रचिह्नं ध्वजो वा वर्तते, तेन अस्या वर्द्धिभागा दृष्टा कस्य मन्दिरमिदमिति न मया ज्ञातुं शक्यते इति सरलार्थः । प्रविश्य मन्दिगम्यन्तरं गत्वा 'ज्ञासा' अवगमिष्यामि अभ्यन्तरे मूर्तिं' इहा ज्ञासाग्रामि कस्य एतत् । 'क्रियामाधुर्या' शिष्यकर्मसौन्दर्यम् । 'भावगतिः' भावाभिव्यक्तिः देवभावस्य प्रकाशः आत्मतीनाम् मूर्तीनाम् । 'दैवतोद्दिष्टानाम्' देवतारूपेण निर्दिष्टानामपि आसा प्रतिमानाम् 'मानुष-विश्वासता'—एताः मानवा एव न तु पाषाण-दैवतानि इति विश्वासः प्रतीतिः दर्शकानां जायते । 'चतुर्दैवतोऽयं' चतुर्भिर्दैवतैः (देवैः) समन्वितः अयं स्तोमः राज्ञिः देवसमष्टिः । यथा—एकादशभिः मूर्तिभिः समन्विता रुद्रदेवताः भवन्ति, तद्वत् किम् इयं देवता चतसृभिः मूर्तिभिः समन्विता ? [यद्वा स्तोमः = यज्ञः । चतुर्दैवतोऽयं चतुरः देवान् उद्दिश्य निष्पादित अयं यज्ञः ।] प्रहर्षः—आनन्दाधिक्यम् ।

Notes

1. विश्रामय—वि + श्रम + णिच् लोट् हि । The rule "मिता ऋस्" demands ऋस् in णिच् of मान् root. But still we have वृद्धि or दीर्घ in विश्रामयति । This is due to वा or fixed optionality got in this rule by dragging down "वा" from the rule "वा चित्तविरागे" । Thus the result is some मान् roots do not take ऋस् when णिच् follows. श्रम, भ्रम are such due to शिष्टप्रयोग । Comp. "धूर्तान् विश्रामयेति सः" in Rag. I. Sl. 54.

2. साधुसुक्ता इत्यादि—साधु यथातथा सुक्ता well placed इति सहस्रुपा । पुष्पाणि लाजाश्च पुष्पलाजाः or पुष्पलाजम् with जातिविवक्षा and applying "जातिरप्राणिनाम्" । साधुसुक्ताः पुष्पलाजाः इति कर्मधा । तैः आविष्कृताः इति इतत् । Adj. to वलयः । वलयः plural of वलिः । nom. to विदन्ते &c.

3. पार्वणः—adj. to विशेषः । पार्वणः अयम् इति पार्वण् + अण् । पार्वण् = festival usually of the full-moon and the new-moon days. We here get पार्वण and not पार्विक by the rule "कालात्

उञ्” for here the general rule “तस्ये दम्” इति अण् is made applicable in supercession of the special rule. Thus Kalidasa uses “शार्वरस्य तमसो निविद्धये” ।

4. आङ्गिकम्—अहन् + उञ् । अहनि अहनि आचरितम् इत्यर्थः । Qual. आस्तिक्यम् ।

5. आस्तिक्यम्—आस्तिकः ईश्वर-विश्वासी । तस्यभावः इति व्यञ्जप्रत्ययः । आस्तिक्यं (लक्षणया वृत्त्या) ईश्वर-विश्वाससूचकम् अनुष्ठानम् पूजाविधिः इत्यर्थः ।

6. दैवतस्य—देवता एव दैवतम् । देवता + अण् स्वार्थे । तस्य ।

7. प्रहरणम्—प्र + ह + णट् करणवाच्ये । अस्त्वम् । By these signs one is able to know to which god a temple is consecrated.

8. क्रिया-माधुर्यम्—क्रियायाः शिल्पकर्मणः माधुर्यम् इति इतत् । The skill of sculpture.

9. भावगति —भावस्य गतिः अवगतिः अभिव्यक्तिः—प्रकाशः इत्यर्थः, इतत् । भावस्य = दैवभावस्य । Bharata is startled with the expressions of internal feelings exactly represented on the faces of these images.

10. दैवतोद्दिष्टानाम्—दैवतानि (एताः देवताः) इति उद्दिष्टानाम् निर्दिष्टानाम् इति सहस्रुपा । Qual. प्रतिमानाम् । Though apparently the प्रतिमा seem to be with regard to gods, still these appear to be of मानुष । Or दैवते उद्दिष्टा etc,

11. मानुषविश्वासता—मानुषः मानुषसम्बन्धोयः (एते न खलु देवाः अपितु मानुषाः एव) विश्वासः (दर्शकानां प्रतीतिः) इति कर्मधा । तस्यभावः इति तल् प्रत्ययः । The compound word is somewhat peculiar. The प्रतिमा appeared to be of मानुष ।

12. अतुर्दैवतः—अत्रादि दैवतानि अवयवा अस्य इति तद्धितार्थविगुः । [तद्धितप्रत्ययस्य लोपः पञ्चगुः इतिवत् ।]

13. সৌমঃ = রাজিঃ সমষ্টিঃ । প্রতিমাসমূহঃ ইত্যর্থঃ — this collection of statues ; or সৌম means যজ্ঞ । A যজ্ঞ to 4 gods is done here,

[N. B. Alternative exposition—চতুর্ভিঃ দৈবতৈঃ নিষ্পাদ্যঃ ইতি তদ্বিত্যর্থঃ দ্বিগুঃ । “দ্বিগোলুংগনপত্যে” ইতি শৈথিকস্যা প্রত্যয়স্যা লুক্ । তাহ্মশঃ সৌমঃ যজ্ঞ.] ॥

কামং দৈবতমিত্যেব যুক্তং নময়িতুং শিরঃ ।

বার্ধল্যস্তুপ্রণামঃ স্যাদমন্বার্চ্চিতদৈবতঃ ॥ ৫ ॥

Prose order.—কামং দৈবতম্ ইতি এব (মম) শিরঃ নময়িতুন্ম যুক্তম্ । (কিন্তু) অমন্বার্চ্চিতদৈবতঃ প্রণামঃ বার্ধল্যঃ স্মাৎ । Or ..বার্ধল্য. প্রণামঃ স্মাৎ ।

Eng. — True, I should bend down my head because of its being a deity ; but the salutation—in which the god is not adored with a mantra, is (as good as) the reverence done by a Sudra.

Beng. — অবশ্য “দেবতা”—এই জন্ত মস্তক অবনত করা উচিত হুটেই ; কিন্তু দেবতাকে মস্তকদ্বারা অর্চনা না করিবার (আমার) যে প্রণাম —তাহা শূদ্র-প্রণামেরই তুল্য ।

Tika. কামম্ [অকামানুমতৌ কামম্ অর্থঃ—‘দৈবতম্’ ইয়ং প্রতিমা দেবতা এব অনেনৈব কারণেন শিরঃ সল্লকং নময়িতুন্ম দেবতাচরণে পাতিয়িতুন্ম যুক্তম্ উচিতম্ ; পরং ‘অমন্বার্চ্চিতদৈবতঃ প্রণামঃ’ — মন্বীষারণেন দেবতায়াঃ অর্চ্চনাং ন জ্ঞাত্বা আচরিতঃ যঃ প্রণামঃ স তু ‘বার্ধল্যঃ’ শূদ্রোচিতঃ স্মাৎ ভবেৎ । অর্থমর্থঃ—শূদ্রাণাং মন্বীষারণেন দেবপূজনে অধিকারো নাশি ; তে দেবতাং কেবলম্ প্রণমন্তি এব ; অহং তু অবিদ্যঃ অতো ময়া সমন্বীষারণম্ অর্চ্চনম্ বিধায় প্রণামঃ আচরিতব্যঃ । অথ তু ময়া তত্ ন কৃতম্ অপি তু কেবলম্ প্রণামমহং কৃতবান্ দেব হি অয়ং ময়া কৃতঃ প্রণামঃ শূদ্রপ্রণামতল্যো ভবতি ।

Notes

1. दैवतम्—इति योगे प्रथमा by the dictum—कृत्स्निपाते-
नाभिधानम् ।

2. असन्वाञ्चितदैवतः—adj. to प्रणामः । अविद्यमानाः सन्नाः यस्मिन्
तत् यथा तथा इति असन्तम् । सन्वरहितम् (adverb). असन्तम् (यथातथा)
अञ्चितमिति सङ्गसुपा । असन्वाञ्चितम् दैवतम् यत् स इति बहु ।

3. वार्षलः—Predicative or adj. to प्रणामः । वृषलः यूटः । तस्य
अयमिति वृषल + अण् = वार्षलः—यूटसम्बन्धी । Bharata now offers a
प्रणाम here as Sudras do, for he was not sure of the particular
diety there, or because later on he will perform द्विजप्रणाम after
knowing the details. Bharata however is भक्तियान् on all Gods.

(प्रविश) देवकुलिकः—भोः नैत्यकावसाने प्राणिधर्ममनु-
तिष्ठति मयि कोन खल्वयमासां प्रतिमानामल्पान्तराकृतिरिव
प्रतिमागृहं प्रविष्टः । भवतु प्रविश श्लाखे । (प्रविशति) ।

भरतः—नमोऽस्तु ।

देवकुलिकः—न खल न खल, प्रणामः कार्यः ।

भरतः—मा तावद् भोः—

Eng.—Priest.—Well, who is it—that bears an appearance
slightly different from that of the images here—and that has
entered the temple, while I, after having finished my daily
rites, was engaged in the affairs (meant) for the subsistence of
life ? However—let me enter and then learn. (Enters).

Bharata. — I Salute (thee).

Priest.—Well—Sir, do not salute (me)—please don't.

Bharat. — Why not Ho ?

Beng.—মন্দিরাধিকারী—একি! আমার নিত্যক্রিয়া শেষ করিয়া ভোজনাদি প্রাণিধর্মের অল্পষ্ঠানে ব্যাপ্ত থাকাকালে কে এ প্রতিমা-গৃহে প্রবেশ করিয়াছে। এর আকার ত প্রতিমাদের মূর্তি হইতে বেশী পৃথক্ নয়। আচ্ছা প্রবেশ করিয়াই জানিব। (তিতরে প্রবেশ)। ভরত—প্রণাম।— অধিকারী—না না, প্রণাম করিবেন না। ভরত— কেন হে প্রণাম করিব না।

Tika.—দেবকুলিক:—দেবকুলে নিযুক্ত:; দেবকুলস্য মন্দিরস্য অধ্যক্ষ:—পুরোহিত: ইত্যর্থ:। [“তব নিযুক্ত” ইতি ঠক্। নিপাতনাৎ বৃদ্ধ্যभाव:।] নৈল্যকাবসানে নৈল্যকস্য নিল্যকর্মণ: পূজাদিরিত্যর্থ: অবসানে—অন্তে। ‘প্রাণিধর্মে’ জীবধর্ম’ জীবন-রক্ষায় আশ্রয়ণীয়ম্ কল্যন্ম ভোজনাদিকম্। অনুতিষ্ঠতি প্রকৃষ্যতি ময়ি। অল্পান্নরা-ক্রতি: প্রতিমাভ্য: ইষদেব ভিন্নাক্রতি:, প্রায়েণ প্রতিমাभि: সত্বশীম্ এব সুন্দরীম্ ভূমি-ম্ পরিবহন- ইত্যর্থ:। [‘সাসী’ ইতি অনুপসর্গে কতৃ-গামিনিক্রিয়াফলে আত্মনেপদম্]।

Notes

1. নৈল্যকাবসানে—ভাবে ওমী; নিল্যস্য ইদম্ or নিল্যেদীয়তে কার্যম্ ইতি নিল্য + অণ = নৈল্যম্। তদেব ইতি নিল্য + কন্ স্বার্থে = নৈল্যকম্। Compare “নৈল্যক’ বিধি’ ব্রহ্ময়জ্ঞরূপম্”—Kulluka under Manu II. Sl. 104. নৈল্যকম্ নিল্যক্রিয়া। তস্য অবসানম্ তস্মিন্ ইতি ইতৎ ১।

2. প্রাণিধর্মম্—obj. to অনুতিষ্ঠতি, প্রাণিণাং ধর্ম: ইতি ইতৎ।

3. অনুতিষ্ঠতি—অনু + স্ত্য + ষ্ঠ + ওমী একবচন—adj. to ময়ি — which is an instance of ভাবে ওমী।

4. অল্পান্নরাক্রতি:—adj. to ক:। অল্পম্ ইষৎ অন্নর’ ভেদ: পার্থক্য-মিতি যাবত্ যস্যা: সা অল্পান্নরা। ইষদেব ভিন্না। প্রায়েণ সত্বশী ইত্যর্থ:। তাছাড়া আক্রতি যস্য স ইতি বহু। The দেবকুলিক noticed the similarity of আক্রতি between মরত and the statues there.

वक्तव्यम् किञ्चिदस्मासु विशिष्टः प्रतिपाल्यते ।

किं कृतः प्रतिषेधोऽयम् नियमप्रभविष्णुता ॥ ७

Eng.—Do you want to tell me anything ? (or is it that) you are waiting for some distinguished person ? What for is this prohibition ; or is it pursuant to some rule (custom) ? [Or—due to arrogance of power of penance].

Prose order.—अस्मासु किञ्चित् वक्तव्यम् (अस्ति) ? किं विशिष्टः (जनः) प्रतिपाल्यते । किं कृतः अयं प्रतिषेधः ? (किं) इयम् नियमप्रभविष्णुता (स्यात्) ? ।

Beng.—आश्चर्यं किं किञ्च बलिता चान ? कोन महत्तर व्यक्तिर प्रतीक्षा कर्तुञ्चन किं ? ए निवेध किङ्कर जग ? अथवा ईहा कि निशान्तावर्तिताई (अथवा तपःकृतताजनित उद्धता) ।

Tika.—‘अस्मासु’ विषये माम प्रति किञ्चित् किमपि वक्तव्यं कथनीयं तव अस्ति ? अपि माम किमपि वक्तुं कामो भवान् इत्यर्थः ? । (अथवा) विशिष्टः सत्तः मान्य-तः कश्चित् जनः प्रतिपाल्यते त्वया प्रतीक्ष्यते ? कश्चित् पूज्यतरः जनः अय आदौ प्रणतिं विधास्यति तत् पश्चादेव अन्येन केनापि प्रणामः कर्त्तव्यः इति निश्चित्य किं त्वम् किञ्चित् पूजातरं जनम् प्रतीक्षसे ? इति भावः । ‘किं कृतः’ मया अनुमितयोः कारणयोर्मध्ये किं नाम कारणम् आश्रित्य विहितः ‘अयं प्रतिषेधः’, यद्वा मम प्रणति-करणे नियमोऽत्र विद्यते यस्य हेतोः त्वया अहं निवारितः इति सरलार्थः । यद्वा—तव ‘नियमप्रभविष्णुता इयम्’ तव तपोनुष्ठानप्रौढिः किम् ?

Notes

I. अस्मासु—विवक्षावशात् कारकाणि इति विवक्षायाम् ७मी । अस्मान् उदिश्य इत्येव अर्थः ।

2. विशिष्टः—An adj, used substantively. Some distinguished person, उक्ते कर्मणि १मा ।

3. प्रतिपाल्यते—प्रति + पा + णिच् + लट्ते कर्त्तृणि । Is being waited on by you.

4. किं कृतः—किम् केन (केन हेतुना) कृतः इति सुप्-सुपा । Or these are two separate words.

5. नियमप्रभविष्णुता—subj. to अस्ति understood. प्र + भू + इच्छ = प्रभविष्णु प्रभावशीलः । तस्य भावः इति तत् । This is a vedic usage by the rule “भुवश्” । See Sak—“यत् प्रभविष्णवे रोचते” । नियमस्य विधानस्य प्रभविष्णुता प्रभावशीलता इति इत् । Persuance to some custom ; or due to arrogance of power. This sloka is an instance of Bhasa’s illiptical use of sentences.

देवकुलिकः—न खलु एतैः कारणैः प्रतिषेधयामि भवन्तम् । किन्तु दैवतशङ्कया ब्राह्मणजनस्य प्रणामं परिहरामि । क्षत्रिया ह्यत्रभवन्तः ।

भरतः—एवम् । क्षत्रिया ह्यत्रभवन्तः । अथ के नामात्र-भवन्तः ।

देवकुलिक—इच्छाकवः ।

भरतः—(सहर्षम्) इच्छाकवः इति । एते तेऽयोध्याभर्तारः ।

Eng. Priest.—It is not that I prohibit you for these reasons ; but I (want to) avoid the salutation by a Brahman, mistaking these for gods, these are (the images of) kshattriyas.

Bharat. Oh I see ; these are kshattriyas. Then, who are these ?

Priest.—These are born in the line of Ikshvaku.

Bh.—(With joy) These are of the Ikshvaku dynasty ; then these are the rulers of Oudh.

Beng.—शक्तिशालिकात्री—ए सब कारणे आपनाके আমি निषेध

करितेहिना । किञ्च एदेरके देवता मने कारेया कोन बाक्कण पाछे
अणाय करेन—सेटोई निवारण करितेहि ; एरा कज्जिय । भरत—
उ !—एरा कज्जिय । आछा—एरा कारा ? देवकुलिक—एरा ईक्काकु-
बंशीय । भरत (हर्षगहित) एरा अयोधाय शंगक ।

Tika—‘प्रतिषेधयामि’ निषेधयामि । ‘किन्तु दैवतशङ्कया’ एतानि दैवतानि एव
इति भान्त्या ‘ब्राह्मणजनस्य प्रणामम्’ विप्रैः काव्याम् प्रथयतिम् ‘परिहरामि’ वारयामि ।
भरतं ब्राह्मणं मन्यमानो देवकुलिकः कथयति—“कश्चित् ब्राह्मणः एतानि
दैवतानि इति मत्वा एतानि प्रणमेदिति प्रागेव निषेधवाक्यम् उच्चारयामि” । ननु
ब्राह्मणैः कृते प्रणामे कीदोषः इति उत्तरं पठति—‘अविद्या हि अवभवन्तः’ माननीयाः
एते अविद्या एव । न ब्राह्मणाः न वा दैवताः अविद्याणाम् मूर्च्छयः एता इति भावः ।
अविद्याश्चेत् ? किं तेषाम् नाम गोवं वा । इत्थाकवः इत्थाकुवंशीयाः एते ।

Notes

1. दैवतशङ्कया—छती श्या । दैवतम् इति शङ्का इति सहस्रपा । or दैव-
तस्य शङ्का (भयः) इतत् ।

2. ब्राह्मणः जनः इति कर्मधा । तस्य । शिषे इष्टी related to प्रणामम् ।

3. प्रतिषेधयामि—प्रति + सिध + स्वार्थे णिच् + लट् । प्रतिषेधामि serves
the purpose equally well.

4. इत्थाकवः—इत्थाक्केः गोधे उत्पन्नाः । “लक्षणावस्था इत्थाकुशब्दः इत्थाकु
वंशीयः, इत्थाक्कोः गोवापत्यम् इत्यर्थे प्रयुक्तः” । This is after Bhattoji
Dikshit – compare “रघूनामन्वयं वक्ष्ये इति तु तदपत्ये लक्षण्या” । Cons-
true एते इत्थाकवः भवन्ति ।

(भरत) एते ते दैवतानामसुरपुरवधे गच्छन्तप्रभिसरो—

मेते ते शक्रलोके सपुरजनपदा यान्ति स्वसुहृतेः ।

एते ते प्राप्नुवन्तः स्वभुजवलजितां कतृसां वसुमती-

मेते ते मृत्युना ये चिरमनवसिताम्हन्दं मृगयता ॥८॥

Prose.—এতে তে (যে) দৈবতানাম্ অমুরপুরবধে অমিসরী (অভিসরাণ) গচ্ছন্তি ।
এতে তে যৈ সপুরজনপদা স্বসুহৃদৈঃ শক্রলোকে যান্তি । এতে যৈ স্বমুজবলজিতাম্
কৃত্বা বসুমতী প্রাপ্নবন্তঃ (ভবন্তি) । এতে তে যৈ হৃন্দং সৃগয়তা স্তুতানা চিরম্
অনবসিতাঃ ।

Eng.—These are they who lead the van of the gods in
destroying the cities of the demons ; it is they who resort to
the domain of Indra through their own merits with all the
citizens and villagers ; these are the persons that enjoy the
entire earth by the prowess of their own arms ; and it is for
these that death wait pursuant to their own wills.

Beng.—ইহারা এই অমুরনগরী উন্নতনে দেবভাগের অগ্রভাগে
গমন করেন । ইহারা এই নিজের স্কৃতি বলে নগর ও জনপদবাগিগণসহ
ইন্দ্রলোক পাইয়া থাকেন । ইহারা এই নিজের বাহুবলে সমগ্র বসুমতী
জয় করেছিলেন, আর ইহাদেরই ইচ্ছানুযায়ী হইয়া মৃত্যু ইহাদের জন্য
দীর্ঘকাল অপেক্ষা করেন ।

Tika.—‘এতে’ এতাঃ সূচ্যঃ ‘এব তে’ তেষাম্ নাম যে ‘দৈবতানাম্’ ইন্দ্রাদীনাম্
অমুরপুরবধে দৈত্যপুৰুষসি ‘অমিসরীম্’ রণমূৰ্ছাণি স্থিতিম্ গচ্ছন্তি ভজন্তি । এতে
এব ইচ্ছাক্রমে অমুরৈঃ সহ দেবানাং সমরকালি দেবসৈন্যস্য পরম্ এব অভিযান্তি । সন্যে
ভরতঃ, শম্বরাসুরেণ সহ ইন্দ্রপলাবলম্বিনঃ দশরথস্য রণবার্ত্তাম্ জ্ঞাত্বা হর্ষোদ্রেকাত
হৃদং কথয়তি । ‘এতে তে’ যৈ ‘সপুরজনপদাঃ’ পৌরবাসিভিঃ তথা জনপদবাসিভিঃ
সমীপ্য এব ‘স্বসুহৃদৈঃ’ আত্মপুণ্ড্রবর্জৈঃ ‘শক্রলোকে’ ইন্দ্রধাম যান্তি গচ্ছন্তি । ইতি
সন্যে বিশেষতঃ রঘুদশরথদ্বয়ীঃ প্রশংসা । ‘এতে তে যৈ স্বমুজবলজিতাম্’ আত্মবাহু-
বলেন বিজিতাম্ ‘কৃত্বা’ সিদ্ধিলাভম্ বসুমতীং ধরিত্বীম্ ‘প্রাপ্নবন্তঃ’ লভমানাঃ ভবন্তি
ইতি । ইতি সর্বেষাং দিলীপাদীনাং প্রশংসা । এতে তে যৈ ‘হৃন্দম্ সৃগয়তাঃ’—“ধরাবাসঃ স
অবসিতঃ—অধুনা ভরথসমীপ্য নাম দৈবলোকং গম্যতু” ইতি এবমুতাম্ তেষাম্ এব
হৃন্দম্ ইচ্ছাম্ (অভিপ্রায়ম্) সৃগয়তা অনিচ্ছতা ‘স্তুতানা’ যমরাজেন ‘চির’ দীর্ঘ-

कालम् अनवसिताः' अनाशिताः (अतएव) प्रतीक्षिताः इति भावः । यावत् तेषां हृदि मरणवासना नोदेति तावत् यमः तान् न विनाशयति तेषां कृते प्रतीक्षमानसिद्धति, अतएव ते स्वेच्छामरणाः सर्वे इच्छाकवी राजानः इति भावः । [सुवदनाङ्गम्, लक्षणं यथा—“ज्ञेया सप्तान्धषडभिः मरभनययुताः भूगैः सुवदना] ।

Notes

1. असुरपुरवधे—विषयाधिकरणे भावे वा ङीप् । सुरविरोधी इति असुरः नञतत् । तेषां पुरम् इति इतत् । The base is पुर here. तस्य वधः इति इतत् । हन् + अप् = वधः । वध can not be of असुरपुर but of असुरपुरवासिन् । So असुरपुर = असुरपुरवासिन् । Or वध = destruction. Then असुर-पुरवध = destruction of demon city. Anyhow the compound is somewhat queer and is adopted from Ramayana by Bhasa.

2. अभिसरौम्—obj to गच्छन्ति । अयगतिम् इत्यर्थः । अभि + सृ + इ औष्णादि = अभिसरि वा अभिसरी (optional ङीष् by “कदिकारात् अक्लिप्ः ।”) meaning अभिसरण for helping another ; comp अभिसरि in IV 17.

3. स्वपुरजनपदाः—adj to एते । पुरम् लक्षणाद्व्याप्य पुरवासिनः । जन-पद place। तथैव जनपदवासिनः । पुरम् च जनपदः च इति पुरजनपदौ द्वन्द्व समासः । ताभ्याम् सङ्घे बह्व्रीत्याया ये ते इति वद् ।

4. स्वसुकृतैः—करणे ङ्या । सुष्टु कृतम् इति प्रादितत् । पुष्ट्यम् इत्यर्थः । स्वं स्वस्य वा सुकृतम् इति कर्मधा or इतत् ।

5. शकलौके—विबुध्या ङीप् । शकस्य लोकसाध्विन् इति इतत् । शकलौक यान्ति should be more proper here.

6. स्वभुजवलजिताम्—obj to वसुसतीम् । स्वस्य भुजौ इति इतत् ; (or कर्मधा as before) ; तयोर्बलमिति इतत् । तेनजिता तामिति इतत् ।

7. प्राप्नुवन्तः—प्र + आप् + शट् प्रथमा बहुवचन ; adj to एते ।

8. छन्दम्—इच्छाम् ; obj to नृगयता । छन्दस् is also correct

9. कृमयता—कृम (चुरादि) + शठ तृतीया एकवचन ; adj to कृमना ;
 'कृम, चुरादि is usually आत्मनेपदी ; cp "कृमं कृमयते वनयूषिकात्" &c ; so
 कृमयमाण should have been proper here . An irregular use.

10. अनवसिताः—न अवसिताः इति नञतत् । अव + सो + क्त = usually
 अकर्मक । But here it is used transitively. Bharata feels deli-
 ghted for his race.

(भरत) भोः यदृच्छया खलु मया महत् फलमासादितम् ।
 अभिधीयताम् कस्तावदत्तभवान् ।

देव—अयं खलु तावत् सन्निहितसर्वरत्नस्य विश्वजितो
 यज्ञस्य प्रवर्त्तयिता प्रज्वलितधर्मप्रदीपो दिलीपः ।

भरतः—नमोऽस्तु धर्मपरायणाय । अभिधीयताम् कस्तावद-
 त्तभवान् ।

देव—अयं खलु तावत् संवेशनोत्थापनयोरनेकब्राह्मणजन-
 सहस्रप्रयुक्तपुण्यग्राह्यशब्दरवो रघुः ।

Eng. Bh.—well ! I have accidentally come across a very
 great gain. Please tell me who is this revered one ?

Priest—This is Dilipa who having collected all the jewels
 performed the Viswajit ceremony and thereby burnt the
 light of religion.

Bharat = Bow to this pious one. Then please tell me who
 is that ?

Priest—This is Raghu uttering whose name thousands of
 brahmans call the day an auspicious one (to them or to him)
 at the time of going to bed and rising up.

Beng. ভরত—ওহে ইচ্ছামত এখানে আসিয়া (অথবা ঘটনাচক্রে বা আকস্মিকভাবে আসিয়া) আমি মহৎ ফল প্রাপ্ত হইলাম। আচ্ছা বনুন এই মাননীয় ব্যক্তিটা কে? দেব—ইনি মহারাজ দিলীপ—যিনি সমস্ত রত্নরাজি আহরণ করিয়া বিশ্বজিৎ যজ্ঞের প্রবর্তন করতঃ ধর্মের প্রদীপ প্রজ্জ্বলিত করিয়াছেন। ভরত—ধর্মপরায়ণ দিলীপকে প্রণাম। বনুন এই পুজনীয় ব্যক্তিটা কে? দেব—ইনি রথু—যাঁহার উদ্দেশ্যে সহস্র সহস্র ব্রাহ্মণ শয়নে ও উথানে পুণ্যাঙ্কন করেন (বা—আজ তাঁর পুণ্য দিন এইরূপ বলিয়া থাকেন)।

Tika. — 'यदृच्छ्या' स्त्रिच्छ्या विचरन् अहम्, यदा यदृच्छ्या दैवात्। 'फलम् आसादितम्' अधिगतम् मया। 'सन्निहितसर्वरत्नस्य' धरणीं विजित्य आहतनिखिल-धनस्य 'विश्वजितो' विश्वजिदिति नाम्ना प्रसिद्धस्य 'यज्ञस्य प्रवर्त्तयिता' सम्पादयिता अनु-ष्ठाता इति यावत् 'प्रज्वलितधर्मप्रदीपः' धर्मरूपं प्रदीपम् प्रज्वाल्य स्थितः धर्माचार-पराकाष्ठां प्रदर्श्य दशदिशः उज्ज्वलाः विधाय स्थितः दिलीपः! 'धर्मपरायणाय' धर्मा-वताराय। स'वेश इत्यादि—'सं'वेशने' रात्रौ निद्रागमनकाले तथा 'उत्थापने' प्रभाते शय्यायाः गौतम्यानकाले च अनेकब्राह्मणसङ्घर्षैः अगोचतेरेवविप्रैः प्रयुक्तपुण्याङ्कशब्द-रवः उच्चारितः पुण्याङ्कशब्दः अद्य पुण्याङ्कम् अस्तु इत्येव शब्दः एव रवः ख्याति र्वैस्य स रवः। ईदृशी खलु रघोः पुण्यकौर्त्तिख्यातिर्यत् शयने उत्थाने च बहुवः एव विप्राः तस्य नाम उच्चार्य अद्य मे पुण्याङ्कमस्तु यदा अद्य ते पुण्याङ्कमस्तु इति कामयन्ति।

Notes

1. यदृच्छ्या—या ऋच्छा (गतिः) इति यदृच्छा, कर्मधा। तथा।
2. आसादितम्—आ + सद + णिच् + क्त कर्मणि।
3. सन्निहितसर्वरत्नस्य—adj to विश्वजितः। सर्वाणि रत्नानि इति कर्मधा। सन्निहितानि सर्वरत्नानि यस्मिन् तस्य इति बहु। In विश्वजित् sacrifice first all रत्न of the वसुधा are collected and then gifted in the sacrifice to allsutors' &c. See Raghu. IV-V

4. प्रवर्त्तयिता—प्र + हृत् + णिप्प्र + क् + लृच् । In यज्ञस्य प्रवर्त्तयिता, यज्ञस्य has कृदयोर्गे कर्मणि षष्ठी ।

5. प्रज्वलितधर्मप्रदीपः—धर्म एव प्रदीपः इति कर्मधा । यद्वा धर्मरूपः प्रदीपः इति आलङ्कारिकसम्मतः रूपकसमासः । प्रज्वलितः प्रदीपः धर्मप्रदीप यस्य येन वा स इति बहु । Note that it was Raghu and not Dilipa who first performed विश्वजित् Sacrifice ; see Ramayana and Raghu IV “स विश्वजितमाजङ्गे सर्वस्वदक्षिणम्” । This statement of Bhasa is a deviation from these. Hence to support our poet we take प्रवर्त्तयिता to mean a helper ; thus दिलीप was a helper by promoting the यज्ञ through his son.

6. संवेशनीत्यापनयोः—कालाधिकरणे ऽमी । संवेशनं (निद्रागमनं) च उत्थापनं (शय्यायाः गात्रस्य उत्थापनं च) इति द्वन्द्वसमासः । उत्थापन should denote both rising and rousing from निद्रा ।

7. अनेकब्राह्मणजनसहस्रप्रयुक्तपुण्याहशब्दरवः—adj to रवः । ब्राह्मण एव जनः — कर्मधा । न एकः इति नञ्जतत् । अनेकश्च अनेकश्च अनेकश्च इति अनेके एकशेषः । See Kirat XIV, अनेके ब्राह्मणजनाः इति कर्मधा । तेषां सहस्रानि इतत् । तैः प्रयुक्तः इतत् । पुण्यम् अहः इति पुण्याहम् “राजाहसखिभ्यष्टच्” इति समासान्तः । पुण्याहम् and सुदिनाहम्—these two are used in the neuter gender. पुण्याहम् इति शब्दः सहस्रसुपा । अनेकब्राह्मणजनसहस्र प्रयुक्तः पुण्याहशब्दः इति कर्मधा । स (एव) रवः ख्यातिर्यस्य स इति बहु । Thousands of ब्राह्मण utter पुण्याहमन्त्र with regard to him ; or thinks their पुण्याह by remembering him, the performer of यज्ञ and status of Indra. The exp. of this word should be—uttering of पुण्याह मन्त्र, with regard to रवः, for the next sentence says that “this even could not save him.”

भरतः—अहो बलवान् मृत्युरेतामपि रक्षामतिक्रान्तः ।

নমোঃস্তু ব্রাহ্মণজনাবেদিতরাজ্যফলায় । অবিধীয়তাম্ কস্তাব-
দত্বমবান্ ।

দেব—অয়ং খলু তাবৎ প্রিয়াবিরোগনির্বোদপরিত্যক্তরাজ্য-
ভারঃ নিত্যাবশ্যজ্ঞানপ্রশান্তরজাঃ অজাঃ ।

ভরতঃ—নমোঃস্তু স্নানার্থীয়পশ্চাত্তাপায় । (দশরথস্য প্রতি-
মামবলোকয়ন্ পর্যাঙ্কুলো ভূত্বা) ভোঃ ! বহুমানব্যাক্তিমে নমনসা
সুত্ব্যক্তং নাবধারণতাম্ । অবিধীয়তাম্ কস্তাবদত্বমবান্ ।

Eng. Bh. — Alas ! how strong is death that has set such
a protection at naught (or—has defied these protective
measures in পূর্ণাহমন্তবচন), Salutation to him who had
dedicated the benefits (fruits) of his administration to the
Brahmans. Please tell me who this is ?

Priest.—This is Aja who left the burden of administration,
on account of apathy consequent on the death of his beloved
wife and suppressed his “Rajas” (ambition and the like) by
daily taking ceremonial ablution.

Bh.—I bow down to him whose repentance is worthy ;
(beng perturbed while looking at the image of Dasarath)
well ! my mind being diverted in showing respect (paying
high tribute), I could not clearly ascertain (understand) this.
Please tell me who this is

Beng. ভরত—অহো ! বলবান্ মৃত্যু এরূপ রক্ষাকোও অতিক্রম
করিয়াছে । যিনি ব্রাহ্মণবর্গকে তাঁহার রাজ্যফল নিবেদন করিয়াছেন
তাঁহাকে প্রণাম । বলুন এইবার ইনি কে । দেব—ইনি হচ্ছেন রাজা

अज्ज विनि काष्ठाविद्योगे निर्बिन्न इहेया राज्यंभारं परित्रागं करतः
 प्रेत्यहं यज्जासुत्ताने रज्जागुणं प्रशमितं करियाहिलेन । उ—याहारं
 अनुतापं श्लाघनीयं एमं व्यक्तिं प्रणमं करि । (दशरथेण प्रतिभा
 देयिते देयिते आकुलहृदये) ओह ! आमि सम्मानप्रदर्शने विक्रिप्त-
 मना इहेया परिकारभावे सब (वा एहेटा) बुझिते पारि नाई । आवारं
 बलून एहे माननीयं व्यक्तिं के ।

Tika.—‘एतामपि रक्षा’ ब्राह्मणानाम् आशीर्वादरूपम् रक्षणम् अतिक्रान्तः
 अतिक्रम्य गतोमृत्युः । ब्राह्मणानाम् आशिषः अपि अतिक्रम्य आशीर्भिः परिरक्षितम्
 रघुम् अपहतवान् खलु प्रवली मृत्युरिति भावः । ब्राह्मण-जनावेदितराज्यफलाय—
 यः राज्यस्यफलं ब्राह्मणेभ्यो निवेदितवान् तस्मै रक्षवे । ‘प्रिया-विद्योगनिर्वेदपरित्यक्त
 राज्यभारः’—प्रियाविद्योगेन स्वकान्तायाः इन्दुमत्याः मरणेन उत्पन्नः निर्वेदः
 विषादः अनासक्तिरिति यावत्, तेनैव हतुना येन राज्यभारः शासनभारः परित्यक्तः
 तादृशः, ‘नित्यावभृथज्ञानप्रशान्तरजाः’—नित्यं प्रत्यहम् अवभृथस्नानेन यज्ञावसाने
 आचरितेन ज्ञानेन प्रशान्तम् उपशमितं रजः रजोगुणः—तथा तस्य कार्यम् उत्साभि-
 लाषादि चाञ्चल्यं—यस्य तादृशः । ‘श्लाघनीयपश्चात्तापाय’ यस्य पश्चात्तापः अनुतापः
 श्लाघनीयः ‘प्रशंसनीयो भवति तादृशाय । बहुमानव्याचिञ्चने मनसा—एताभ्यः
 प्रतिमाभ्यः बहुमानम् विशिष्टं सम्मानं प्रदर्शयितुम् व्याचिञ्च मनः, तेन । सुव्यक्तम् यथा
 तथा सुष्ठु सुस्पष्टमिति यावत् (यद्वा—सुव्यक्तं वस्तु) नावधारितम् न अवधारितम्
 निर्नीतम्—के एते इति सम्यक् नाधिगतं मया ।

Notes

1. एताम् रक्षाम्—this refers to the पुण्याहमन्त्रं uttered by the
 Brahmanas with regard to the protection of Raghu. Death
 defied such protective measure and snatched even him away.

2. ब्राह्मणजनावेदितराज्यफलाय—ब्राह्मण— एव जनः इति कर्म । तेभ्यः
 आवेदितः इति सङ्क्षेपः । राज्यस्य फलम् इति इतत् । ब्राह्मणजनावेदितं राज्यफलं
 येन तस्मै वदुः । आ + विद् + शिच् + क्त कर्मणि = आवेदितः निवेदितः समर्पितः

इत्यर्थः । Adj. and substantively. नमश्चन्द्र्यागे श्रद्धां । Raghu's devotion and sacrifice for Brahminna is well known and is aptly described by Kalidasa in Rag. V.

3. प्रिया-विद्योगनिर्वोदपरित्यक्तराज्यभार —adj. to अज । प्रियाया विद्योग इति इतत् । तेन निर्वोद इतत् with हेता इय । यदा तन्त्रस्य निर्वोद इति णाकपार्थिवादि । तन परित्यक्त इति इतत् तादृश राज्याभार यन यस्य वा म इति वह । राज्यस्य भार इति इतत् ।

4. नित्यावभ्यस्नानप्रशान्तरजा —adj. to अज । अवभ्यस्न एव स्नानं भस्म कर्मधा । अवभ्यस्न —ablution taken at the completion of the sacrifice (यत्) अवभ्यस्नानम् कर्मधा । This shows that he duly performed his sacrifice and took his ablution thereafter तन प्रशान्तम् इतत् । तादृशम् रजः यस्य स इति वह । प्रशान्त —प्र + शम् + णिच् + क्त कर्मणि । प्रशान्तम् is also correct by तादात्म्यप्रशान्तपूज्यपटञ्जला । रजः — रजस् is both dust, and रजागुण with its functions such as ambition, restlessness and the like, are of उपलब्ध च न च रजः —Sankhya-Kaika Mark how skillfully Aja is also raised to the status of Raghu &c. by our Poet See Act IV

5. आचनोयपश्चात्तापः—आचनोय आया पश्चात्ताप यस्य तस्मै वह । प्रयात कृत ताप इति शाक पार्थिवादि ।

6. बहुमानव्याजिप्तम्—adj. to मनसा (करणे तृतीया) । बहुमान इति कर्मधा । बहुमानेन—(लक्षणया बहुफलप्रदर्शनवापारेण) व्याजिप्तम् इति इतत् । वि + आ + जिप् + क्त कर्मणि । विशेषेण आनिप्तम्—excessively diverted. The sense of व्याजिप्तम् was that Bharata could not as yet believe that Dasaratha is dead and his प्रतिमा (statue) is hung up there.

7. सुवाक्कम—सुष्ठु वाक्क इति प्रादितत् । तदयथा तथा । Adv. qual.

অবধারিতম্। Due to his anxiety about Dasaratha he could not as yet take him as dead and believe that it is his প্রতিমা, though the sight of the প্রতিমা made him entertain such an idea. So he was in a fix and in a state of confusion. Now the priest to enlighten him on the point will begin pointing out প্রতিমা from the very beginning. Or—দৃশ্যকৃত্ত্ব is সূচ্যকৃত্ত্ব।

দেব—অয়ং দিলীপঃ।

ভরতঃ—পিতৃপিতামহৌ মহারাজস্য। ততস্ততঃ।

দেব—অত্র ভবান রঘুঃ।

ভরতঃ—পিতামহৌ মহারাজস্য। ততস্ততঃ।

দেব—অত্র ভবানজঃ।

ভরতঃ—পিতা তাতস্য। কিমিতি কিমিতি।

দেব—অয়ং দিলীপঃ, অয়ং রঘুঃ, অয়মজঃ।

Eng. Priest—This is Dilipa.

Bh.—Great grand-father of his Majesty ; then, then.

Pr.—Here is the noble Raghu—(The revered Raghu).

Bh.—Grand-father of His Majesty ; then.

Pr.—Then Venerable Aja.

Bh.—Father of my dear father : Well ! What do you say ?

Pr.—This is Dilip ; this is Raghu and this is Aja.

Beng.—দেব—এই দিলীপ। ভরত—মহারাজের পিতার পিতামহ। তারপর? দেব—(ইনি) মাননীয় রঘু। ভরত—মহারাজের পিতামহ। তারপর। দেব—মাননীয় অজ। ভরত—

তাতেব পিতৃদেব । হাঁ হাঁ কি বল্লেন ? দেব—এই দিলীপ, এই রত্ন, এই অজ ।

Notes

1. পিতৃ-পিতামহঃ—পিতৃ: অজস্ব পিতামহঃ ইতি ইতৎ ।

2. কিমিতি কিমিতি—আবগি দ্বিক্রি: । Here Bharat feels perplexed at the image of Dasaratha, which he was beholding before him which was not as yet identified. To make Bharata prepared for the news of his father's death, the priest again repeats from the beginning and points out the Pratima of Dasaratha.

ভরতঃ—ভবন্তম্ কিঞ্চিৎ পৃচ্ছামি । ধরমাণানামপি প্রতিমা: স্থাপ্যন্তে ?

দেব—ন খলু, অতিক্রান্তানামিহ ।

ভরতঃ—তেন হি আপৃচ্ছি ভবন্তম্ ।

দেব—তিষ্ঠ ।

Eng. Bh.—I shall ask you something. Are the images of the living placed here ?

Priest. No: only of the departed

Bh. Then good-bye.

Pri. Wait (a bit) please.

Beng.—ভরত—আপনাকে কিছু জিজ্ঞাসা করিব । জীবিত ব্যক্তিদের প্রতিমা কি এখানে রাখা হয় ? দেব—না, শুধু বিগত ব্যক্তিদেরই । ভরত—তবে আপনাকে বিদায় দিতেছি (আপনার কাছে বিদায় লইতেছি) । দেব—দাঁড়ান ।

Tika.—‘ধরমাণানাম্’ জীবন ধরমাণানাম্, জীবিতানাম্ ইত্যর্থঃ । ‘অতি-

क्रान्तानाम् इहलीकात् प्रस्थितानाम् । ‘आपृच्छे’ विदायम् गच्छन् आसन्त्ये । ‘तिष्ठ’ क्षणं प्रतीक्षस्व ।

Notes

1. पृच्छामि—अव भविष्यत् समीप्ये लट्, by “वर्त्तमानसमीपे वर्त्तमानवदा” । अधुनैव प्रच्छामि इत्यर्थः ।

2. धरमाणानाम्—धृज् (भृदि) धातोः शानच् here । But in the sense to live धृ is तुदादि आत्मनेपदी and अकर्मक । So the proper form here is प्रियमाणानाम् । Cp. “दिष्टा । प्रियते” in Swapna I. “आश्रयं अहं प्रिये” also, “प्रियते यावदेकोपिरिपुः” in Sisu I. &c. But Bhasa uses धृज् ‘भृदि’ meaning “to hold” उभयपदी in the sense of “to live” deliberately. Thus in Swapna V. he writes “धरन्तु वामवदन्ता” ; in Pratijna. he has “धरन्तु तावज्जन्तु” &c. Again in पञ्चरात्र and कर्णभार he deliberately writes ‘नष्टा शरीरैः क्रतुभिर्धरन्तु’ and “हन्तेषु देहेषु गुणा धरन्ते” &c. So it is a peculiar (though irregular) use of Bhasa,

3. अतिक्रान्तानाम्—इहलीकम् अतिक्रान्तानाम् इत्येव अर्थः ! अति + क्रम् + क्त ; षष्ठी वद्भवचने ।

4. आपृच्छे—आ + प्रच्छ + लट् ए । आत्मनेपदम्—by the rule “आङि नृप्रच्छोः” । आपृच्छते—bids farewell to. I ask while departing. Comp. “आपृच्छस्व प्रियसखमसु” तुङ्गमालिङ्ग शैलम्” in the Meghaduta.

Remark—Bharat became disturbed to notice the image of Dasarath hung up there ? And he grew apprehensive of his father’s existence ; and hence he wanted to leave the place abruptly without further enquiry. But the priest could not find out the reason why Bharat was silent about the image of Dasarath and hence he stopped him to tell

the death of Dasarath. The priest, of course, could not recognise Bharat till then.

देव—येन प्राणाश्च राज्ञं च स्त्रीशुल्कार्थं विमर्जिताः ।

इमां दशरथस्य त्वं प्रतिमां किं न पृच्छसे ॥ ८ ॥

Prose order.—येन स्त्रीशुल्कार्थं प्राणाश्च विमर्जिताः राज्ञं च (विमर्जितम्) । (तस्य) दशरथस्य इमां प्रतिमां किं त्वं न पृच्छसे ?

Eng. Why do not ask me about the image of Dasarath who sacrificed his life and kingdom in order to pay off his dues to his wife (during marriage).

Beng.—यिनि स्त्रीशुल्केर जगु निजेर जीवन एवंग राज्य पत्रित्याग करियाछेन, मेहे दशरथेर प्रतिमां विषय आपनि जिह्वागा करितेछन ना केन ?

Tika.—‘येन दशरथेन स्त्रीशुल्कार्थं’ स्त्रियै प्रदातव्यः विवाहसमये प्रतिश्रुतः यः शुल्कः तस्यैव कारणात् । “नूनम तुभ्यमहं दास्यामि” इति स्मिद् यत् विवाहादिकाले पत्या दातुम् अङ्गीक्रियते तदेव वस्तु स्त्रीशुल्कः इति उच्यते । दशरथः वैकेट्ये हौ वरौ अपि प्रतिश्रुतवान् । तौ एव वरौ अन्यत्र स्त्रीशुल्कः इति बोध्यम् । प्राणाश्च जीवनं च विमर्जिताः परित्यक्ताः ; (एव) राज्ञं च (विमर्जितम् तमगाः एव पुत्राय भरताय समर्पितम्) । दशरथस्य एतादृशस्य ‘दशरथस्य इमां प्रतिमां किम् कथम् त्वम् न पृच्छसे’ पृच्छसि इति । इमां स्वल् प्रतिमामधिकृत्य त्वं किमपि न पृच्छसि इत्यत्र का हेतुः ? इति भावः ।

Notes

1. स्त्रीशुल्कार्थः.—स्त्रियाः शुल्क इति द्रुतम् । तस्य अर्थः प्रयोजनम्, तस्मिन् इति विषयाधिकरणे ऽस्मी । It is a noun and hence we can not have निन्द्यचतुर्थीतत्पुरुष in which विशेष्यलिङ्गता is enjoined. विषयाधिकरणे ऽस्मी । See also Sl. 15 in Act I ante.

2. प्राणाः—always plural ; उक्ते कर्मणि १मा ।
3. विसर्जिताः—वि + सृज् + णिच् क्त कर्मणि । विसृष्टाः also serves the purpose here
4. प्रतिमां—direct object to पृच्छसे ।
5. पृच्छसे—प्रच्छ + लट् से ; आत्मनेपदम् शिष्टप्रयोगवशात् एव इति बोध्यम् । परस्मैपदेन भाव्यम् । Irregular use.

भरतः—हा तात ! (मूर्च्छितः पतति । पुनः प्रत्यागत्य)

[? आत्मगतम्]—हृदय भव सकामं यत्कृते शङ्कसे त्वं

शृणु पितृनिधनं तन्नच्छ धैर्यं च तावत् ।

स्पृशति तु यदि नीचो मामयम् शुल्कशब्द-

स्वथच भवति सत्यं तत्रदेहो विशोधः ॥ १० ॥

Prose order. হৃদয় ! সকামং ভব । যতকৃতে ত্বং শঙ্কসে তত্ পিতৃনিধনং শৃণু, ধৈর্য্যং চ তাবদ্ গচ্ছ । যদি নীচোঽয়ং শূল্কশব্দো মাং স্পৃশতি অথচ সত্যং ভবতি তব (তু) দেহঃ বিশোধ্যঃ ।

Eng. Bharat—Alas father ! (faints down and again getting up), (within himself) My heart ! now be satisfied ! hear the death of your father which you were apprehending ; but have patience ; because should this hated term “Sulka” (dues) touch me (in any way) and proves true as well, then this (very) body should undergo purification.

Beng.—ভরত—হা তাত ! (মূচ্ছিত হইয়া পড়িয়া গেলেন, পড়ে উঠিয়া আসিয়া—আত্মগত) হৃদয় ! তুমি সকাম হও, যাহার জন্ত আশঙ্কা করিতেছিলে, সেই পিতার মৃত্যু শ্রবণ কর ; (এই সঙ্গে) ধৈর্য্যও ধারণ কর ; (কেন না) যদি এই ঘৃণিত শুল্কশব্দ আমাকে স্পর্শ করিয়া থাকে অথচ তাহা সত্য হয় তবে আমার দেহকে শোধন করিতে হইবে ।

Tika.—हा तात ! हा पितः ! 'हे हृदय ! त्वं सकामं सफलकामं भव' ।
 पितुः स्तुतुम् अधिकृत्य त्वम् सन्देहं पुष्णामि एवं तस्य निर्णयमपि कामयसे
 अधुना तव सन्देहनिर्णयः सम्भूतः अतस्ते कामना सफला । यतो हृदयस्य
 सन्देहनिर्णयकामना सफला सञ्जाता अतः 'हृदय त्वं सकामं भव' इति उच्यते ।
 'यत्-कृते' यस्य अर्थे पितुर्मरणविषये इत्यर्थः 'त्वं शङ्कसे' मंशयस् धारयसि तत्
 पित्रनिधनं जनक-मरणम् शृणु । ननु इदं खलु वज्रपाततुल्यम् अतस्तदाकण्ये
 अहम् नैव जीवामि इति चेत् ? नहि—“अधुना धैर्यं तावत् गच्छ धीरताम् तावत्
 अवलम्बस्व” । [कथम् ? किमपि त्वया कर्तव्यम् अस्ति । किं तत् ? शृणु—]
 'यदि अयं नौचः घृणितः गल्कशब्दः' देव-कुलिकेन उच्चारितः गल्कः इति पदं 'मां
 स्पृशति' माम् अधिकरोति ; अयमर्थः—स्त्रीशल्कः इति यः शब्दः देवकुलिकेन
 उच्चारितः तस्याश्रित्य स्त्रियै दातव्यम् वस्तु । ननु तद्वस्तु अस्मिन् वापारि राज्यम्
 चेत् अपिच तत्ताराजं मसार्थं एव मावा गृहीतम् चेत् तर्हि नूनम् अनेन घृणिनेन
 शल्कशब्देन अहं हि संयुक्तः । ननु एवम् अहं यदि अनेन शल्कशब्देन
 स्पृष्टः अथच 'मय' भवति' अपिच [पल्लान्तरं अवायसेतत्] शल्केन सह मम योगः
 इति एतत् वस्तु यथाशं च भवति, (तर्हि) तव तस्मिन् वापारि तु देहः पापसंस्पृष्टः
 स शरीरम् विशोध्यः प्रायश्चित्तादिना विशेषणं कर्मावाम् । प्रायश्चित्तादिकम्
 अपविवस्य देहस्य विशुद्धिः इति भावः । मालिनीव्रतम् ॥

Notes

1. सकाम—कामुन सहवर्त्तमानं यत् तदिति तत्त्वयोगे वह । Here काम
 means सन्देहनिर्णयकामना । Here the base हृदय being neuter
 its Pred. सकामम् is also made so. Comp. “हृदय भव साभिलाषम्”
 &c. Sak. I.

2. यत्कृते—यस्य कृते इति इतत् ॥ कृते is an अवाय in the sense
 of निमित्त । Thus यत्कृते = यन्निमित्तम् ।

3. पित्रनिधनम्—पितुः निधनम् इति इतत् ।

4. शल्कशब्दः—शल्क इति शब्दः सहसुपा । Or गल्कस्य शब्दः । Note.

to स्पृशति। स्पृशति here means touches or refers (to me). See Tika. I am to absolve myself of the faults of my complication in the matter of युल्क् whereby Rama had to go to forest.

5. विशोध्—वि + शुध् + शिच् + यत् । शोधनीय इत्यर्थः । I am to prove my innocence in the matter.

6. Remark—Here the stage-direction seems defective. आत्मगतम् or स्वगतम् at the very beginning of the Sloka seems essential and so प्रकाशम् before आर्थ is also necessary. So we have put these with queries attached.

भरतः—(? प्रकाशम्) आर्थ !

देवकुलिकः—आर्थेति इच्छाकुकुलालापः खल्वयम् । कश्चित्

कैकेयोपुत्रो भरतो भवान् ननु ।

भरतः—अथ किम् ! अथ किम् ! दशरथपुत्रो भरतोऽस्मि
—न कैकेयाः ।

Eng. Bharat.—(Aloud) venerable Sir !

Priest. “Venerable sir” this address certainly comes from one of the race of Ikshvaku. Then are you Bharat the son of Kaikeyi.

Bh. Yes ! Yes ! I am Bharat the son of Dasaratha and not of Kaikeyi.

Beng.—ভরত—আর্থ্য ! দেব—আর্থ্য—এইরূপ সম্বোধন ত ইক্ষ্বাকুলোচিত । তবে আপনি কি কৈকেয়ীপুত্র ভরত ? ভরত—হাঁ তাই । আমি দশরথের পুত্র কৈকেয়ীর নহি ।

Tika.—आर्थ्य ! हे पूजनीय महाशय ! इति भरतस्य सम्बोधनम् । तन्मुत्तरा देवकुलिकः स्वमनसि विचारयति—आर्थेति मां प्रति “आर्थ्य” इति एवमकारं यत्

सम्बोधनम् खलु निश्चितमेव इच्छाकुलालापः 'इच्छाकुललोचितः' आलापः । इच्छाकुललोत्पन्नाः एव माम् आर्षेति सम्बोध आलपन्ति इति भावः । कश्चित् इति [कामप्रवेदने अव्ययम्] । भवान् ननु कैकेयीसुतः भरतः ? कैकेयीसुतः इत्यत्र आत्मनः दोषस्पृष्टत्वम् आशङ्क्य तत् चालयितुम् भरतः प्रतिवक्ति—“अहं दशरथपुत्रः भरतः दशरथस्यैव पुत्रोऽहम् न खलु नौचायाः कैकेयाः” ।

Notes

1. इच्छाकुलालापः—इच्छाकूनां कुलम् इति इतत् । इच्छाकुललोचितः आलापः इति शाकपाथिं वादिषत् ।
2. कैकेयीपुत्रः—कैकेयाः पुत्रः इति इतत् ।
3. कश्चित्—“कामप्रवेदने अव्ययम्” । कामप्रवेदन = disclosure of one's wish. I hope you are Bharata &c. ; cp “सुग्रीवां कुशलं कश्चित्” &c.—Raghu.
4. अथ किम्—वाढम् ; अव्ययम् । आवेगि द्विरुक्तम् ।
5. दशरथपुत्रः—दशरथस्य पुत्रः इति इतत् । Here the samasa should have been rejected at least for the sake of emphasis that is to be placed on दशरथस्य and the form should run thus ;—“दशरथस्य पुत्रः” । The compound of these two has given rise to the fault called विधेयविमर्शदोषः or अविमर्शविधेयांशदोषः by the author of Sabityadarpan. N. B.—The reading दशरथपुत्रः कृतोऽस्मि न कैकेयाः would have been better here. Here also we suspect scribe's fault.

Remark—Apprehending himself guilty in connection with Kaikeyi, Bharat declares here that he is the son of Dasa-ratha and thereby inherits his merits and is in no way responsible for the misdeeds of Kaikeyi.

देव—तेन हि आपृच्छ भवन्तम् ।

भरतः—तिष्ठ । शेषम् अभिधीयताम् ।

দেব—কা গতি: । শ্রুয়তাম্ । উপরতস্তত্বেভবান্ দশরথ: ।
সীতালক্ষ্মণসহায়স্য রামস্য বনগমনপ্রয়োজনং ন জানি ।

ভরত:—কথম্ কথম্ আয়রীংপি বনং গত: । (দ্বিগুণং
মোহম্ উপগত:) ।

দেব—কুমার ! সমাশ্বসিহি সমাশ্বসিহি ।

Priest—Then good-bye.

Bharat—Wait a bit please ; tell me what remains.

Pr.—There is no way out of it (or—there is no other alternative) ; then hear. His Majesty Dasarath is dead. I do not know the reasons for Ramchandra's going to the forest in company with Sita and Lakshman.

Bh.—How is it ! my venerable brother has also departed for the forest. (Doubly faints down).

Priest—Be assured prince ! be assured.

Beng.—দেব—এখন তবে আপনাকে বিদায় দিতেছি । (আপনার কাছে বিদায় লইতেছি) । ভরত—দাঁড়ান বাকীটা বলুন । দেব—উপায়ই বা কি ? তবে শুনুন মাননীয় দশরথ প্রাণত্যাগ করিয়াছেন সীতা ও লক্ষ্মণ সমেত রামচন্দ্রের বনগমনের উদ্দেশ্য আমি জানিনা । ভ—কি রকম ! কি রকম ! আর্য্যও বনে গিয়াছেন ? (দ্বিগুণ মোহ প্রাপ্ত হইলেন) । দেব—কুমার ! আশ্বস্ত হউন ! আশ্বস্ত হউন !

Tika—“আপৃচ্ছ” ইত্যত্র “আভিনু প্রচ্ছ্যঃ” ইত্যাत्मनোপদম্ । ‘শেষম্’ অবশিষ্টাংশঃ अभिधीयताम् कथ्यताम् । का गतिः—ক উপায়: ? कथनं विना अन्यः कोऽपि पन्थाः अधुना मम नास्ति इति भावः । उपरतः=मृतः । सीतालक्ष्मणसमेतस्य रामस्य ।

Notes.

1. अभिधीयताम्—अभि + धा + कर्मणि लोट् ताम् । Here passive voice implies politeness. Agrees with उक्तकर्म शेषम् । The word शेष is derived as शिष + घञ् कर्मणि and is विशेष्यलिङ्ग here । Comp “शेषं रामवत्” in Sid-kaumudi, “सम्बन्धमनुवर्तिष्यते” in भाष्य &c. And the general rule is भावे घञन्त अवन्त words are masculine.

2. उपरतः—उप + रम् + क्त कर्त्तरि ।

3. सीतालक्षणसहायस्य—adj to रामस्य । सीता च लक्षणम् च इति सीतालक्षणौ द्वन्द्वसामः । तौ एव सहायौ यस्य तसीति बहु ।

4. वनगमनप्रयोजनम्—obj to जाने । वने गमनम् सुप सुपा । तस्य प्रयोजनम् इति इत्तत् ।

Remark. — Is the priest really ignorant of the reasons for Rama's going to the forest ? Certainly not. I think the sentence is uttered by the priest in one sense and is understood by Bharat in another sense. Bharat understands it with stress upon वनगमनप्रयोजनम् and believes that the priest does not really know the reasons for Rama's departure for the forest. But the priest avoids saying by emphasising upon सीतालक्षणसहायस्य thereby meaning that he does not know why Sita and Lakshman have accompanied Rama to the forest. सीतालक्षणमनेतस्य एव रामस्य वनगमनप्रयोजनम् अहं न जाने, न तु केवलम् रामस्य...इति भावः ।

भरतः (समाश्वस्य)—

अयोध्यामटवीभूतां पिताभ्रात्रा च वज्जिताम् ।

पिपासार्त्तोऽनुधावामि क्षीणतोयां नदीमिव ॥

Prose.—पिपासार्त्तः क्षीणतोयाम् नदीमिव पिता भ्राता च वज्जिताम् अटवी-भूताम् अयोध्याम् अहम् अनुधावामि ।

Eng.—I am rushing towards Ayodhya which is (now) turned, as it were, into a wilderness being deserted by my father and brother, just as a thirsty man runs towards a river having meagre water.

Beng. ভরত—(আশ্বস্ত হইয়া) পিপাসার্ত ব্যক্তি যেমন স্বল্পজল বা জলহীন নদীর দিকে দৌড়াইয়া যায়, সেইরূপ আমি পিতা ও ভ্রাতা কতৃক পরিত্যক্ত অরণ্যতুল্য অশোধ্যার দিকে ছুটে চলেছি ।

Tika. — पिपासार्तः तृणार्तः क्षीणतोयाम् अत्यल्पजलाम् वा निर्जलामित्यर्थः नदीमिव, यथा कश्चित् तृणार्तः जनो जलहीनां नदीम्, अपि धावति तथा इत्यर्थः । पिबा दशरथेन (तथा) भ्रात्रा रामेण च वर्जिताम् परित्यक्तां (अतएव) अरण्यतुल्याम् अशोद्याम् अहम् अनुधावामि वेगेन गच्छामि ।

Notes.

1. पिपासार्तः—adj. here used as a nom ; पा + सन् + अ स्त्रियामाप् = पिपासा । इया ऋतः इति इतत् ; “ऋते च ढतीया समासे” ; यद्वा पिपासया आर्तः इति वाक्यम् । , Nom to अनुधावामि ।

2. क्षीणतोयाम्—adj to नदीम् । क्षीणं स्वल्पं तोयं यास्याम् तामिति बहु ।

3. अटवीभूताम्—अरण्या तुल्याम् । अटव्या तुल्यमिति अटवीभूताम् नित्य-समासः । भूतः प्राण्यतीति समे इत्यमरः । वा भूतः = समः । अटव्या भूता, सुप्-सुपा । or अटव्याः भूता इतत् । See शरीरभूता in Sak. VI. Such अशोद्या is अटवीतुल्य for me.

आर्या विस्तरश्रवणं मे मनसः स्थैर्यमुत्पादयति । तत् सर्वमनवशेषमभिधीयताम् ।

देव—श्रूयताम्, तत्रभवता राज्ञा अभिषिच्यमाने तत्रभवति रामे भवतो जनन्याभिहितं किल ।

भरतः—तिष्ठ ।

Eng.—Venerable sir, hearing in detail will effect calmness of my mind ; therefore please tell me up to the end.

Pri.—Then please hear ; His Majesty being about to crown the revered Ramchandra, your mother is reported to have said.

Bh.—Wait a bit please.

Beng.—आर्य ! बिबुधतावे श्रवण करिले আমার মানসিক ধৈর্য সম্পাদিত হইবে। স্মরণ্য সমস্ত শেষ করিয়াই বন্ধন। দেব (কুলিক)-
—এই মাননীয় মহারাজ শ্রদ্ধাপন্ন রামচন্দ্রের অভিষেকে উত্তত হইলে আপনার জননী নাকি বলিয়াছিলেন। ভরত—দাঁড়ান।

Tika,—‘विस्तरग्रवणम्’ विस्तरण सर्वस्य वृत्तान्तस्य आकर्षणम् । उत्पादयति साधयिष्यति [वर्त्तमानसामीप्ये लट्] । ‘अनवशेषम्’ शेषरहितम् किञ्चिदपि अवशिष्टम् न रहित्वा शेषयत्नमिति यावत् । अभिधीयताम् कथ्यताम् । अभिषिच्यमाने यौवराज्ये स्थाप्यमाने । किल इत्येवम् श्रुत्येतास्माभिः [ऐतिह्ये अव्ययमेतत्] ।

Notes.

1. विस्तरग्रवणम्—विस्तरस्य ग्रवणमिति इतत् or विस्तरण ग्रवणम्, सुप्-सुपा । वि + स्तृ + अप् । Compare “पटस्य or राजस्य विस्तरः” and “शब्दस्य विस्तरः” &c. Amara says “विस्तारो विग्रहीव्यासो स तु शब्दस्य विस्तरः” ।

2. अनवशेषम्—अविद्यमानः अवशेषः यस्मिन्, तत् यथा तथेति बहु ।

3. अभिषिच्यमाने—अभि + सिच् + शानच् कर्मणि ; adj to तवभवति ।

4. तवभवति—भावे ७मौ, Bharata anticipates what Kaikeyi said and what happened when Rama’s coronation was withheld by her.

(भरतः—)

तं स्मृत्वा शुल्कदोषं भवतु मम सुतो राजेत्यभिहितम्
तद्वैर्येणाश्वसत्या ब्रज सुत ! वनमित्यायोऽप्यभिहितः ।

তং দৃষ্ট্বা বহুচীরম্ নিধনমসদৃশম্ রাজা ননু গতঃ

পাত্যন্তে ধিক্ প্রলাপা ননুময়ি সদৃশাঃ শিষাঃ প্রকৃতিभिः ॥১২॥

Prose.—তং যুক্তদৌৰ্ভং স্মৃৎবা মম সুতো রাজা ভবতু ইতি অভিহিতম্ (তথা) । তদ্ব্যয়ৈষ আশ্রয়ত্যা (তথা কৈকেয়া) “সুত ! বনং ব্রজ” ইতি আয়্যোঁপি অভিহিতঃ । তং বহুচীরং দৃষ্ট্বা রাজা অসদৃশম্ নিধনম্ গতো ননু । প্রকৃতিभिঃ শিষাঃ সদৃশাঃ ধিক্ প্রলাপাঃ ময়ি পাত্যন্তে ননু ?

Eng. Taking advantage of the liability (or remembering of the King's liability to herself), she (Kaikeyi, my mother) said “let my son be the king”; and then being assured, because of his (Rama's) patience, she addressed my venerable brother saying “my boy, retire to the forest.” Then finding his son in the attire of rags, the king embraced an inglorious death; and what remained, namely legitimately crying of shame, was done by the subjects with reference to me, yeh ?

B ng.—সেই শুদ্ধদৌৰ্ভ অরণ করিয়া তিনি (আমার জননী) বল্লেন—“আমার পুত্র রাজা হউক” । তারপর রামচন্দ্রের ধীরতায় (দৈর্ঘ্য দর্শনে) আশ্রিত হইয়া (নির্ভয়চিত্তা হইয়া) কৈকেয়ী আয়্যকেও বল্লেন—“হে পুত্র তুমি বনে যাও” । পুত্রকে কাষায়বস্ত্র পরিহিত দেখিয়া রাজা অসদৃশ (রাজার পক্ষে অসুপযুক্ত) মৃত্যু বরণ করিলেন, আর যেটুকু বাকী ছিল—সেই যথোচিত ধিকার প্রজারা আমার উপর বর্ষণ করিতে লাগিল—এই ত ? (যোহপ্রাপ্ত হইলেন) ।

Tika.—‘তম্ যুক্তদৌৰ্ভম্ স্মৃৎবা’—রাজা মম মাত্রে যৎ দৈয়ম্ আসীৎ তত্র দৈয়-রূপে যুক্তি যঃ দৌৰ্ভঃ অনর্থঃ উত্পদ্যেত নাম তমেব মনসি ক্লত্বা, মনস্ প্রদৈয়ম্ যুক্তম্ অধিকৃত্য অহম্ স্বার্থসাধয়ে, অনর্থমুত্পাদয়িতুন্ সমর্থ্য স্যামিতি মনসি বিচার্য মম মাত্রে ইত্যর্থঃ । ‘মম সুতঃ মননয়ঃ ভরতঃ রাজা ভবতু ইতি অভিহিতম্’ রাজা

कथितम् । 'तद्वैर्येण' तस्य रामस्य धैर्येण धीरतया आसन्नं अपि राज्यभङ्गं रामस्य मनसः अविचलितभावम् वीक्ष्य इत्यर्थः । आश्चर्याशङ्कासम् प्राप्नुवत्या "मम कार्यं न कोऽपि विघ्नः घटिष्यते यत् खलु अहं वक्ष्यामि तत् सर्वम् प्रतिपालयिष्यते" इत्येवं प्रकारेण निःशङ्कत्वम् ब्रजन्त्या मम माता "हे सुत ! राम ! (त्वं) वनं काननं ब्रज गच्छ ! इति आर्यः पूजनीयो मे भ्राता अभिहितः" विज्ञापितः । (एवम्) 'तम् भ्रातरं रामं वद्वचौरम्' परिहितकाषायवस्त्रं दृष्ट्वा 'राजा असदृशम्' अराजोचितम् अयुक्तमिति यावत् निधनं मरणं गतो ननु गतः इत्यहं मन्ये । शेषाः ये खलु अवशिष्टाः आसन् ते एव । (के ते ?) ननु सदृशः एतत् कर्मणः अनुरूपाः धिक् प्रलापाः धिक् धिक् इत्येवमरूपा निन्दावादाः प्रकृतिभिः प्रजाभिः मयि समीपपरि पात्यन्ते निक्षिप्यन्ते, ननु किमेतत् न वृत्तम् ? [सुवदना वृत्तम्] ।

Notes.

1. गुल्फादोषम् — गुल्फोत्पाद्यः दोषः । यदा गुल्फस्थितः दोषः इति शङ्कपार्थि-
वादि ; or गुल्फस्य दोषः ; obj. of स्मृत्वा ।
2. तद्वैर्येण—तस्य धैर्येण तेन । इतत् । हतौ श्या ।
3. आश्चर्या—आ + चस् + शब् = fem. ; श्या ; adj to तया (कैकेया) ।
4. वद्वचौरम्—वद्वं चौरं येन तम् इति बहु । चौरम् = काषायवसनम् ।
5. असदृशम्—न सदृशम्, योग्यम्, आत्मनः इति नञतत् ।
6. शेषाः—उक्ते कर्मणि रमा ।
7. प्रकृतिभिः — प्रजाभिः—अनुक्ते कर्त्तरि श्या ।
8. धिक् प्रलापाः—धिक् इति प्रलापः । ते । सहसुपा । प्रलापः = निन्दावादः ।
Same case with शेषाः । or शेषाः इत्यस्य विधेयपदम् ।
9. पात्यन्ते—पत् + णिच् + लट् अन्ते कर्मणि ।

(नेपथ्ये) उस्मरह अय्या ! उस्मरह । [उत्सरत आर्याः
उत्सरत] ।

देवकुलिकः—(विलोक्य) अये !

काले खल्व्वागता देव्यः पुत्रे मोहमुपागते ।

हस्तस्पर्शो हि मातृणामजलस्य जलाञ्जलिः ॥

Prose.—काले खलु देव्यः आगताः । हि (यतः) मोहमुपागते पुत्रे मातृणां हस्तस्पर्शो हि अजलस्य जलाञ्जलिः (भविष्यति) ।

Eng.—(Behind the scene or in the dressing-room) Away or make way, venerable sirs ! away or make way.

Priest.—(Looking) Ho, The queens have reached here in time. The son has fallen in a swoon and the touch of their hands will be like sprinkling of water in absence of the same.

Beng.—(नेपथ्ये) आर्षेयरा एखान हईते सरिया बाडन । (तांही देखिया) देवकुलिक—देवीगण यथा समयेई आगियाहेन । केननां पुत्र मूर्च्छित हईयाहेन, एखन मातृगणेर हस्तस्पर्शेई जलहीन व्यक्तिर पक्षे जलाञ्जलिर ग्राय कार्य करिवे ।

Exp.—‘उत्सरत’ अस्मात् स्थानात् दूरं चलत । उपयुक्ते एव समये ‘देव्यः राज्ञाः आगताः’ तत्र उपस्थिताः । हि यतः मोहमुपागते पुत्रे मूर्च्छिते खलु भरते ‘मातृणाम् हस्तस्पर्शः अजलस्य वारिरहितस्य जलाञ्जलिः’ जलसेकः भविष्यति इति । जलप्रक्षेपः मूर्च्छितम् समाश्राशयति, परम् अत्र जलं विना अपि मातृणाम् हस्तस्पर्शेनैव भरतस्य चेतनसम्पादनं भविष्यति । अत्रः अत तासाम् हस्तस्पर्श एव जलाञ्जलिस्थानीयो भविष्यति ।

Notes.

1. पुत्रे—भावे औ by the rule “यस्य च भावेन भावलक्षणम्” ।
2. हस्तस्पर्शः—हस्तेन स्पर्शः इति इतत् or सहसुपा । यद्वा इतत् । Nom. to भविष्यति &c. understood.
3. अजलस्य—अभिद्यमानं जलं यस्य तस्य बहु । जलहीनस्य भरतस्य सम्बन्धे

इत्यर्थः । Though there was no water near Bharata for his revival, still his mother's touch will act like a palmful of water and will revive him.

4. जलाञ्जलिः—जलस्य अञ्जलिरिति इतत् । Subject complement.

(ततः प्रविशन्ति देव्यः सुमन्त्रश्च)

सुमन्त्रः—इत इतो भवत्यः—

इदं गृहं तत् प्रतिমানृपस्य नः समुच्छ्रयो यस्य स इम्यं दुर्लभः ।
अयन्ति तैरप्रतिहारिकागतैर्विना प्रणामं पठित्वा।।१४।।

Prose.—इयं তত্ নঃ প্রতিমানৃপস্য গৃহং যস্য স সমুচ্ছ্রয়ো ইম্যং দুর্লভঃ ।
অযন্তি তৈঃ অপ্রতিহারিকাগতৈঃ পথিকৈঃ প্রণামং বিনা উপাস্যতে ।

Eng. Sumantra—To this side, Madams. This is the house of the images of our kings; its height is hardly equalled by the palace—mansions; wayfarers come here without any restriction and without any permission from the gate-keepers and pay their respects without saluting.

Beng. সুমন্ত্র—দেবীগণ এই দিকে আসুন। এই আমাদের নৃপতিবর্গের প্রতিমাগৃহ। যাহার মত উচ্চতা রাজপ্রাসাদেও দেখা যায় না। এখানে স্বায়ংকীয় অনুমতি না নিয়েই বিনা বাধায় পথিকগণ প্রবেশ করিয়া প্রণাম না করিয়াও এর উপাসনা (বা দর্শন) করিয়া থাকে।

Tika.—‘इदं’ तत् नः ‘अस्माकम्’ प्रतिमानृपस्य’ प्रतिमानृपस्य नृपस्य, पठि
आलिखितानाम्, नृपायाम् ‘गृहं’ ‘यस्य गृहस्य समुच्छ्रयः’ उच्चता ‘इम्यं’ दुर्लभः
इच्छाषु राजप्रासादान्तर्गतेषु भवनेषु अपि दुर्लभः दुष्प्रापः । ‘अयन्ति तैः’ अयि
‘अप्रतिहारिकागतैः’ प्रतिहारिकायां द्वारपालानां निर्द्देशम्, विनापि अत्र प्रविष्टैः
पथिकैः विना प्रणामं नमस्कारं विनापि ‘उपास्यते’ सेव्यते । वंशस्थं वृत्तम् ॥

Notes.

1. प्रतिमावृषयः—प्रतिमा = प्रतिमूर्तिः । प्रतिमागताः वृषाः इति शाकपार्थि-
वादि तत् । जातौ एकवचनम् । The Kings remained in the form
of picture or images (statues) there.

2. समुच्छ्रयः—सम + उद् + श्रि + अच् । The चञ् of उद् श्रि is
specially provided for by the rule “उद्भिन्नयतिथीतिपूर्वः” । So
सम + उद् + श्रि will also take चञ् by the परिभाषा—“प्रत्ययग्रहणे यस्मात्
म विहितः तस्य च तदन्तस्य च ग्रहणम् ।” Hence समुच्छ्रय with अच् is an
irregular use here—a शिष्टप्रयोग of Bhasa. Thus Bhattoji says
“कथं पत्तनान्ताः समुच्छ्रया इति ? बाहुलकात्” । The defence that उद्श्रि is
to take चञ् and not समुद्श्रि also, is not very sound and is
against the spirit of भाष्य ।

3. हृष्यं गदलं भः—हृष्यो गदलं भः इति महसुपा । दृग् + लभ + खल । Pred
to समुच्छ्रयः ।

4. अग्रन्वितैः—यन् (यन्त्रि) + क्त कर्मणि = यन्त्रितः नियन्त्रितः checked. न
यन्त्रिताः तैः—नञ् समासः । Qual. पथिकैः ।

5. अप्रतिहारिकागतैः—प्रतिहारि एव इति प्रतिहारिका । स्वार्थे कन्प्रत्ययः ।
अविद्यमानाः प्रतिहारिकाः यस्मिन् तद् यथा तथा इति अप्रतिहारिकम् । adverb
modifying the verb आगतम् । तादृशम् आगतम् (आगमनं) येषां तैः,
बहुव्रीहिः । तैः । Qual. पथिकैः । यत्र आगमनं प्रतिहारिकाः न वर्तन्ते
इति भावः । यत्र आगमनं प्रतिहारिनिर्द्देशः न प्रतीत्यते इति भावः ।

Remark.—Such is the great-ness of the place that here
every one is allowed to enter—none is checked—all here enter
without any restriction i. e. without being stopped by द्वाररक्षी
as in the case of palaces and harem—here one may pay his
respects in any way he likes without being compelled to

salute ; for these were human images or statues. Thus सुमन्त्र speaks of the difference of this प्रतिमागृह and राजप्रासाद ।

(प्रविश्य अवलोक्य) भवत्यः, न खलु न खलु प्रवेष्टव्यम् ।

अयं हि पतितः कोऽपि वयस्य इव पार्थिवः ।

देवकुलिकः—परशङ्कामलं कर्तुं गृह्यतां भरतोह्यम् ॥ १५ ॥

(निष्क्रान्तः) ।

Prose. — अयं हि पार्थिव इव कोऽपि वयस्यः पतितः । अलं हि पराशङ्काम् कर्तुम् अयं भरतः गृह्यताम् ।

Eng. Venerable ladies ! do not enter please, do not ; a certain youth just like our king, is lying here. (Upon this the priest said)—Away with your thinking him a stranger, he is Bharat, raise him up. (Exit).

Beng.—(प्रवेश करिया ও দেখিয়া) আপনারা এখানে প্রবেশ করিবেন না । (কেননা) এখানে ঠিক আমাদের রাজার গায়ই কে একজন যুবক পড়িয়া রহিয়াছেন । (দেবকুলিক কহিলেন)—ইনি পর-পুরুষ এরূপ আশঙ্কা করিবেন না, ইনি ভারত, ইহাকে গ্রহণ করুন (উত্তোলিত করুন) । (প্রস্থান) ।

Tika. युष्माभिः अत्र न प्रवेष्टव्यम् । कथम् ? उच्यते—‘अयं हि’ अत्र खलु ‘पार्थिव इव’ अस्माकं राजा दशरथ इव कोऽपि कश्चित् ‘वयस्यः’ यौवनमधस्यः जनः पतितः भूमौ तिष्ठति । (तदाकर्ण्य देवकुलिकः उवाच) ‘अलं हि परशङ्काम् कर्तुम्’ अयं खलु परपुरुषः इति आशङ्काम् कर्तुम्, (यतः) अयं भरतः, (स तु युष्माभिः) गृह्यताम् उत्थाप्यताम् । अनात् सुगमम् ।

Notes.

1. न खलु, न खलु—अत्र सम्भ्रमे दिकृतिः । See Sak I—न खलु न खलु वाचः” etc.

2. भवत्यः—plural of भवती ।

3. वयस्यः—subj to पतितः । वयसि यौवनमधो तिष्ठति इति वयस्, + स्था + क कर्त्तरि ।

4. परशङ्काम्—परः इति आशङ्का (सन्देहः) सङ्क्षुपा । or परस्य शङ्का, इतत् । ताम् । obj to कर्तुम् ; अलं योगे क्ताच् प्रत्ययः व्याकरणे दृश्यते । अतः तुमुन्प्रत्ययस्य व्याकरणविरुद्धः किन्तु भासस्य शैली एव ।

5. गृह्यताम्—गृह् + लोट् ताम् कर्मणि ।

देव्यः—(सहस्रोपगम्य) हा जाद ! भरद ! [हा जात ! भरत !]

भरतः—(किञ्चित् समाश्वस्य)—आर्य !

सुमन्त्रः—जयतु महा—(इत्यर्धोक्ते सविषादम्) अहो !
स्वरसाद्ग्रामम् । मन्ये प्रतिमास्थो महाराजो व्याहरति इति ।

भरतः—अयं मातृणामिदानीं कावस्था ?

देव्यः—जाद ! एसा णो अवत्या । (अवगुण्ठनमपनयन्ति)
[जात ! एषा नोऽवस्था] ।

सुमन्त्रः—भवत्यः, निगृह्यतामुत्कंठा ।

भरतः—('सुमन्त्र' विलोक्य) सर्वं समुदाचारसन्निकर्षस्तु, मां
सूचयति । कञ्चित् तात ! सुमन्त्रो भवान् ननु ।

Eng. The Queen.—(Suddenly approaching) alas ! my boy ! Bharat !

Bharat.—(Being a little consoled) venerable sir !

Sumantra.—Victory be to your Majesty (uttering half a portion only with sorrow) oh ! how similarity of voice ; meseems His majesty is speaking from his image.

Bhar.—Now what is the condition of my mothers ?

Queens.—My boy ! Such is ours ; (they remove the veil),

Sumantra.—Madam ! away with your anxiety.

Bh.—(having eyed Sumantra) Your acquaintance with all and every item of decorum bespeaks you (or informs me of your identity). Are you, then our venerable Sumantra ? [i. e, I hope you are Sumantra].

Beng. দেবীগণ—(সহসা নিকটে যাইয়া) হা বৎস ! ভরত ! ভরত—(কিছু আশ্বস্ত হইয়া) আর্ধ্য ! স্নমন্ত—জয় হউক মহা—(অর্ধ মাত্র উচ্চারণ করিয়াই বিবাদ সহকারে) অহো কি কণ্ঠস্বরের সাদৃশ্য ! মনে হচ্ছে যেন প্রতীমাস্থিত মহারাজই কথা বলছেন । ভরত—এখন আমার মাতৃগণের কি অবস্থা ? দেবীগণ -বৎস ! এই আমাদের অবস্থা । (অবগুষ্ঠন উন্মোচন করিলেন) । স্নমন্ত—মাননীয়াগণ ! আপনারা উৎকর্ষা দূব করুন । ভরত -(স্নমন্তকে দেখিয়া) (আপনা কর্তৃক) সকল প্রকার শিষ্টাচার প্রয়োগই আমাকে (আপনার পরিচয়) জানাইয়া দিতেছে । আপনিই কি তবে তাত স্নমন্ত ।

Tika. জাত; বৎস: । ততসম্বোধন । । অর্ধমাত্রম্ লঙ্ঘ্যর্থ্য বিঘাদ-মহাকারিণ আহ—‘স্বরসাট্রশ্যম্’ দশরথস্য কণ্ঠস্বরেণ সহ অসাকণ্ঠরবস্য তুল্যতা । ‘ব্যাহরতি’ কথয়তি । ‘নিগৃহ্যতাম্’ দূরাক্রিয়তাম্ । ‘মর্বসমুদাচার-মন্ত্রিকর্ষঃ’ মর্বং যৈ সমুদাচারা: যর্থাচিতব্যবহাঃ তস্য মন্ত্রিকর্ষঃ ভবত: অমিশ্রতা ইতি যাবত্ । ‘মুচয়তি’ মাং জ্ঞাপয়তি । ‘পশ্চিচয়’ তব নিশ্চয়ং সমং তং আহ—তাত সমন্তোভবান্ ননু’ নিশ্চিতং সমং বোমি । কস্মিন্ [কামপ্রবেশনং অব্যয়ম্] । তমেব সমং ইতি মনে ।

Notes

1. জাত—Vocative of জাত which means বৎস: ।
2. আর্ধ্য—Bharata was still thinking that দৈবকলিক was there and addressed আর্ধ্য to him. But our poet introduces Sumantra and others to increase pathos here.

3. खरसादृश्यम्—खरस्य सादृश्यमिति इतत् ।

4. प्रतिमास्थ.—प्रतिमायां तिष्ठति इति प्रतिमा + स्था + क कर्त्तरि ।

Qual. महाराजः ।

5. व्याहरति—वि + आ + ह + लट् तिप् ।

6. निगृह्यताम्—नि + गृह् + लोट् ताम् कर्मणि ।

7. सर्वसमुदाचारसन्निकषः—subj. to सूचयति । सर्वं समुदाचारः (शिष्टाचाराः) इति कर्मधा । तस्य वा तव सन्निकषः (सन्निधिः i. e. उपस्थितिः) इति णतत् सहसुपा वा ॥ सम् + नि + कृष् + वञ्च् ॥ Bharata knew that none but सुमन्तु can have knowledge of so much decorum, so from all these समुदाचार Bharata knew him to be सुमन्तु surely ; so सर्वसमुदाचार indicated to Bharata that he was सुमन्तु ।

8. सूचयति—सूचि + लट् तिप् । Bespeaks. ज्ञापयति ।

सुमन्तः—कुमार ! अथ किम् । सुमन्तोऽस्मि ।

अन्वास्यामानश्चिरजीवदोषैः

कृतघ्नभावेन विडम्ब्यमानः ।

अहं हि तस्मिन् नृपतौ विपन्ने

जीवामि शून्यस्य रथस्य सूनः ॥ १६ ॥

Prose order.—चिरजीवदोषैः अन्वास्यामानः, कृतघ्नभावेन विडम्ब्यमानः तस्मिन् नृपतौ विपन्ने शून्यस्य रथस्य सूनोऽहम् हि जीवामि ।

Eng.—Sumantra—Yes, Sumantra, I am. Full of all demerits common to long life and a victim to ingratitude, I live till now,—I the charioteer of the car left vacant by that king's death.

Beng. সুমন্ত—হ্যাঁ আমিই সুমন্ত । দীর্ঘজীবনজনিত দোষ সংগৃহে

एवं कृतव्रता दोषे विडम्बित आमि गेहै स्वर्गगत नृपतिर शृणु रत्नेर
गारधि एतनउ वैठे आछि ।

Tika.—“अथ किम्”—अहं सुमन्तु, एवास्मि [अव्ययद्वयं स्त्रीकारित्ववर्त्तते] ।
‘चिरजीवदोषैः’ चिरजीवस्य दीर्घजीवनस्य ये खलु दोषाः शोकदुःखभोगादयः—तैः
‘अन्वास्यामानः’ अनुगम्यमानः परियुक्तः इत्यर्थः, (तथा) ‘कृतघ्नभावेन’ कृतघ्नस्य
अकृतघ्नस्य यो भावः तथा अकृतघ्नतया इत्यर्थः, ‘विडम्ब्यामानः’ लक्ष्यमाणः खिद्यमानः
इति यावत् । प्रियतमस्यापि दशरथस्य मरणे सति अहं न मृतः अपि तु जीवितः
इत्येव अकृतघ्नता इति बोध्यम् । तादृशः अहम् ‘तस्मिन् नृपतौ दशरथे विपन्ने’ मृते
सति ‘यस्यस्य दशरथहोनस्य रथस्य मृतः’ सारथिरहं जीवामि अद्यापि इति ॥
उपजातिस्कन्दः ॥

Notes.

1. चिरजीवदोषैः—अनुक्ते कर्त्तरि रथा । जीवन्म् इति जीव् + घञ् भावे
= जीवः life. चिर (अव्ययसंयोगे रथा) जीवः इति रथातत् । तस्य दोषः, तै-
रिति इतत् ।

2. अन्वास्यामानः—अनु + आस + शानच् कर्मणि । संयुज्यामानः ।

3. कृतघ्नभावेन—अनुक्ते कर्मणि रथा । कृतं हन्ति इति कृत + हन् + क
(मूलविभुजादित्वात्) । We do not get टक here though some
wish it irregularly, for the rule “अमनुष्यकर्त्तृके च” requires the
कर्त्ता to be other than मनुष्य । Whereas मनुष्य is the कर्त्ता of कृतघ्न
here. Thus Bhattoji says “कथं कृतघ्न इत्यादि ? मूलविभुजादित्वात्
सिद्धम्” । As a faithful servant सुमन्तु ought to have died with
दशरथं । He is कृतघ्नः for he lives even now. तस्य भावः इति इतत् ।

4. विडम्ब्यामानः—वि + डम्ब + शानच् कर्मणि ।

5. नृपतौ—भावे ङी ।

6. विपन्ने—adj. to नृपतौ । वि + पद् + क्त कर्त्तरि ।

भरतः—हा तात ! (उत्थाय) तात ! अभिवादनक्रममुप-
देष्टुम् (? उपदिष्टम्) इच्छामि मातृणाम् ।

सुमन्त्रः—वाढम् ! इयं तत्प्रभवती रामस्य जननी देवी
कौशल्या ।

भरतः—अग्न ! अनपराद्धोऽहमभिवादये ।

कौशल्या—जाद ! शिस्सन्दावोहोहि । [जात ! निःसन्तापो
भव] ।

भरतः—(आत्मगतम्) आक্লृष्ट इवास्मान्नेन । (प्रकाशम्)
अनुगृहीतोऽस्मि । ततस्ततः ।

Eng.—Bh.—Alas father ! (rising up) Sir ! I want to be
directed as to the order of saluting my mothers.

Sum.—Yes ; this is Queen Kausalya the mother of
venerable Ramachandra.

Bh.—Mother ! I am not to be blamed ; I salute thee.

Kausalya.—Away with your (or be freed from) repen-
tence (or grief), my son !

Bh.—(within himself) I seem to have been charged
(or accused) by this. (Aloud) I deem it a favour (I have
been favoured). Then, what then.

Beng. ভরত—হা তাত ! (উঠিয়া) তাত ! আমি মাতৃগণের
অভিবাदनক্রমবিষয়ে উপদেশ পাইতে ইচ্ছা করি । সু—ভাল ! ইনি
মাননীয় রামচন্দ্রের জননী দেবী কৌশল্যা । ভ—মাতঃ ! আমি দোষী
নহি আপনাকে প্রণাম । কৌশল্যা—বৎস ! নিঃসন্তাপ হও । ভরত—
(স্বগত) এ কথা দ্বারা আমার প্রতি আক্রোশ প্রকাশ করা হইল
বলিয়া বোধ হয় । (প্রকাশে) অনুগৃহীত হইলাম । তারপর ?

Tika.—‘अभिवादनक्रमम्’—अभिवादनं प्रणामः तस्य क्रमः, तम् । बहुदिनं यावत् भरतः मातुलालये उषितवान् अतः का कौशल्या कावा कैकेयी काच सुमित्रा इति परिज्ञातुम् अद्यमी भरतः, का आदौ प्रणम्या कावा तत् पश्चादिति क्रमं सुमन्त्रम् पृच्छति । ‘उपदिष्टम्’ [अत्र उपदिष्टम् इत्येव पाठः साधयान्] । अभिवादनक्रमम् त्वया उपदिष्टम् इच्छामि । उपदिष्टम्, कथितम् = विज्ञापितमिति यावत् । अनपराद्धः निर्दोषः रामवनवासविषये इत्यर्थः, निःसन्तापः—अनुतापहीनः । रामनिर्वासने आत्मानं निर्दोषम् विदित्वा तव चित्तकेशम् नाशय इत्यर्थः । आक्रुष्टः अभियुक्तः इव इति अहम् उत्प्रेक्षे ।

Notes.

1. अभिवादनक्रमम्—Objective case ; अभि + वद् + णिच् + लुट् । तस्य क्रमः, तम्—इति ।

2. उपदिष्टम्—उप + दिश् + क्त कर्मणि । Adj. to अभिवादनक्रमम् । उपदिष्टम् is grammatically wrong here for then the rule “समान-कर्तृकेषु तुमुन्” is violated. So we suggest उपदिष्टम् here. Bharata wants समुदाचार from सुमन्त्र who was like his father and his well-wisher. So he addresses him as तात ।

3. वाढम्, अथ किम् = Yes.

4. अनपराद्धः—न अपराद्धः इति नञ्त्तत् । अप + राध् + क्त, कर्त्तरि । Bharata declares his innocence in this matter.

5. अभिवादये—अभि + वद् + णिच् + लट् ए ।

6. निःसन्तापः—निरन्तः सन्तापः यस्य सः वह । Adj. to त्वम् । सम् + तप् + घञ् ।

7. आक्रुष्टः—आ + क्रु, श + क्त कर्मणि । Blamed

8. इव—उत्प्रेक्षायाम् ।

N. B.—The simple meaning of निःसन्तापः is “freed from repentance or grief”. Knowing thyself innocent, banish grief

from your mind,—this is perhaps the meaning of Kausalya's utterance ; but aggrieved as Bharat was, he takes the word in another sense—the sense being “free from anxiety”, (because there is none to dispute your authority) and thereby he thinks himself accused (or charged) by Kausalya.

সুমন্ত্রঃ—ইয়ং তত্রভবতী লক্ষ্মণস্য জননী দেবী সুমিত্রা ।

ভরতঃ—অম্ব ! লক্ষ্মণেনাতিসম্বিতোহমমিহাদয়ে ।

সুমিত্রা—জাদ ! জসোভাদ্ হোহি । [জাত ! যশোভাগী ভব] ।

ভরতঃ—অম্ব । ইদং প্রযতিথে । অনুগৃহীতোস্মি ।
ততস্ততঃ ।

সুমন্ত্রঃ—ইয়ং তে জননী ।

Eng. Sumantra.—This is the mother of venerable Lakshman, Queen Sumitra.

Bh.—Mother I have been befooled by Lak. I salute thee.

Sumitra—Earn fame my boy.

Bh.—Mother ! I shall try for it ; I have been graced (by you) ; then what then.

Sumantra.—This is your mother.

Beng. সুমন্ত্র—ইনি মাননীয় লক্ষ্মণের জননী সুমিত্রা দেবী । ভরত—মা ! লক্ষ্মণ আমায় কঁকি দিয়া গিয়াছে । আপনাকে প্রণাম । সুমিত্রা—বৎস ! যশোভাগী হও । ভরত—মা ! এইরূপই চেষ্টা করিব । অনুগৃহীত হইলাম । তারপর । সুমন্ত্র—ইনি তোমার জননী ।

Tika.—‘অতিসম্বিতঃ’ প্রতারিতঃ রামসেবাবিষয়ে প্রতারিতঃ ইত্যর্থঃ । অতিসম্বা

प्रतारणम्, सा अस्य जातः इति इतच् । माम् अयशीभागिनं कृत्वा लक्ष्मणः रामम् अरुणोऽनुगतः इतिभावः । 'यशीभागोभव' राजाशासनैव त्वम् यशीभाजनं भव । 'इदं' वस्तु, यशसः कृते इत्यर्थः । 'प्रयतिष्ये' चेष्टिष्य ।

Notes.

1. अतिसन्धिच्चः—See Tika. अहिमहितः would have been more usual. Lak. accompanied Rama and had the advantage of serving him. Thus in this he deceived Bharata.

2. यशीभागी—यशीभागिन्—शब्दः । यशः भजते इति यशम् + भज् + चिण्ण । सुमित्रा also wishes him a prosperous kingdom and reign.

3. अस्व—Vocative case : "राजस्वार्थानां ह्रस्वः" or "अस्वार्थं नदीर्घस्वः" इति सूत्रेण सन्वोधने अस्व इति रूपम्, नतु अस्वे ॥ इदम् means the matter of acquiring यशम् by proper राजपासन and जाग्रतासाधना ॥

4. Remark—सुमन्तु uses देवी before कौशल्या and सुमित्रा but not before कैकेयी the जननी of भरत । She was Bharata's जननी only by giving birth to him but not his guide as well like a good mother. This reflects general apathy of almost all the subjects on कैकेयी ।

भरतः—(सरोषमुत्थाय) आः पापे !

मम मातुश्च मातुश्च मध्यस्था त्वं न शोभसे ।

गङ्गायमुनयोर्मध्ये कुलदीव प्रवेशिता ॥ १७ ॥

Prose order.—मम मातुश्च मातुश्च मध्यस्था त्वम् न शोभसे । (यतः) त्वम् गङ्गायमुनयोर्मध्ये कुलदीव प्रवेशिता । Or मम मातुश्च मातुश्च मध्यस्था त्वं गङ्गायमुनयोर्मध्ये प्रवेशिता कुलदीव न शोभसे ।

Eng—Your position between these two mothers of mine does not appear well, just like a polluted river, thrust between the Ganges and the Jumna:

Beng. गङ्गा ও যমুনার মধ্যে অবস্থিত। কুনদীর ছায়া আমার
মাড়ত্বের মধ্যভাগে তোমার (আপনার ?) অবস্থিতি শোভা পায় না।

Tika—मम मातृश्च कौशल्यायाः (तथा) मातृश्च सुमित्रायाः मध्यस्था मध्य-
वर्तिनी त्वं 'गङ्गायमुनयोर्मध्ये गङ्गायास्तथा यमुनायाः अन्तराले प्रवेशिता सन्निवेशिता
कुन्दौ कुत्सिता अपवित्रजला नदी, सा इव न शोभसे न राजसे सुचरितयो-
रैतयोर्मध्ये खलस्वभावायास्तव अवस्थानम् अयुक्तम् इतिभावः ।

Notes

1. मध्यस्था—मध्यं तिष्ठति इति मध्य + स्था + क ; स्त्रियामाप् ।
Qual. त्वम् ।

2. गङ्गायमुनयोः—गङ्गा च यमुना च तयोरिति इतरितरङ्गः । Here is
no समाहार as the gender of the two words is the same and the
rule “विशिष्टलिङ्गो नदीदेशोऽयामाः” does not apply here.

3. प्रवेशिता—प्र + विश् + णिच् + कर्मणि क्त ; fem.

4. कुन्दौ—कुत्सिता नदी इति प्रादिसमासः । अपवित्रतोया नदी । This
reflects how lowly Kaikeyi was being villified by all and
even by her son. See sl. 19.

5. Remark—We have उल्हास before, and here सरोषमुल्हास
again shows that Bharata did not as yet fully rose up from
प्रणाम when सुमन्त्र said “इयं ते जननी” ।

कैकेयो—जाद किं मए किदं [जात किं मया कृतम् ?]

मरतः—किं कृतमिति वदसि ।

वयमयशसा चीरेणायगे नृपो गृह्णतु राणा

प्रततद्दितैः कृतस्त्रायोधरा मृगैः सह लक्ष्मणः ।

दयिततनयाः श्रीकेनाम्बाः स्नुषाध्वपरिचरै-

र्धगिति वचसा चीरेणात्मा त्वया ननु योजिताः ॥१८॥

Prose order.—ননু ত্বয়া বয়ময়শসা, আৰ্য্যস্বীরেণ, নৃপোগৃহস্থত্ব্যনা, ক্রুত্বে
অযোধ্যা প্রতত্বদিতৈঃ, লক্ষণঃ মৃগৈঃ সহ, দখিততনতাঃ অস্বাঃ শৌকিন, স্থযা অধ্ব-
পরিশ্রমৈঃ আত্মা ধিমিতি উগ্ৰেণ বচসা চ, যোজিতাঃ ।

Eng. Kai. — My boy ! What have I done ?

Bh.—You ask what you have done. You have cast
inglory on me ; put bark-clothing on (the person of) of my
venerable brother ; caused His Majesty's death at home ;
set the whole city of Ayodhya on incessant wailing ; united
Lakshman with the wild beasts ; united the son-loving
mothers with grief ; threw the daughter-in-law in way-
weariness, and made your own self the target of the inglorious
(heart-rending) word "Shame."

Beng. কৈকেয়ী—বৎস ! আমি কি করেছি । ও—কি করেছ
তাই বল্ছ ! (তবে শোন) তুমি আমাকে অশোভাজন করেছ ; আৰ্য্য
রামচন্দ্রকে বন্ধলধারী করেছ ; রাজার গৃহস্থ্য ঘটাইয়াছ ; সমগ্র
অযোধ্যা নগরীকে অবিরতক্রন্দনধ্বনির দ্বারা পরিপূর্ণ করিয়াছ ।
লক্ষ্মণকে বন্য পশু-সমীপে পাঠাইয়াছ । পুত্রপ্রিয় মাতৃগণের শোক
উৎপাদন করিয়াছ ; পুত্রবধূ-সীতাকে পথক্লেশে সংযুক্ত করিয়াছ আর
নিজে "ধিক্" এই উগ্রবাক্যের দ্বারা যুক্ত করিয়াছ ।

Tika.—ননু ভো: মাত:, 'ত্বয়া বয়ম্' অহম্ 'অয়শসা' কলঙ্কিন, রাজালুত্মাভবতী
মাতৌ বৎসপেণ, যোজিত: । যত্ মমোপরি সর্বো কলঙ্ক' নিচিপলি তবত্বমেব হিতুরিত্বর্থ: ।
'আৰ্য্য:' পূজনীয়: রাম: 'স্বীরেণ' বল্কললিন যোজিত: । তবৈব হিতো: রাম: বল্কলবাস:
পরিহ্রিতবান্ । ইচ্ছাবাকব: ব্রহ্মবৈশি বনংগত্বা মৃতাভবন্তি কিন্তু দশমথ্যো গৃহে
এবমৃত: ইতি' । রামে রাজাভারম্ ন্যস্য রাজা-বানপ্রস্থম্ আশ্রয়িতুম্-ঐচ্ছত্ তব
বিব্রমুত্পাদ্য ত্বং গৃহে এব তস্য, বনে মরণাহস্য, নৃপস্য মৃত্যুম্ বিহ্রিতবতী । ক্রুত্বে

निखिला अर्थः, ...रुदितैः' सर्वेषाम् एव अविश्रान्तक्रन्दनैः त्वया योजिता । तव कर्मणः हेतोः समया नगरी अविरलं रोदिति । लक्षणः मृगैः वन्यपशुभिः सहयोजितः तवैव हेतोः लक्षणोऽधुना वनपशुसङ्घरः सन् विचरति । 'दयिततनयाः प्रियपुत्राः अन्वा सातरः' कौशल्यासुमित्रे, शोकेन योजिताः शोकसमन्विता भवन्ति 'तव त्वमेव कारणम् । स्रुषा पुत्रवधूः सीता अध्वपरिश्रमैः, मार्गभ्रमणकष्टैः त्वयायोजिता । सा मार्गभ्रमणकष्टमनुभवति । 'आत्मा' तव आत्मा च "धिक्" इति उद्येण चौरिण वचसा योजितः, आत्मानमपि त्वम् धिक्कारभाजनं कृतवती ॥ हरिणीवृत्तम् ।

Notes.

1. त्वया—प्रयोजककर्ता, originally अयशः आत्मानं युनक्ति becomes in णिच्—त्वम् अयशसा आत्मानं योजयसि । In Voice Ca. it becomes त्वया अयशसा आत्मा योजितः &c.

2. अयशसा—प्रयोज्य कर्त्तरि तृतीया । एव सर्वत्र बोध्यम् ।

3. चौरिण—बल्कलिन । (Bark-clothing).

4. गृहमृत्यना—गृहमृत्युर्न इति महसुपा ।

5. प्रतत-रुदितैः—प्रतप्तम् रुदितम् तैरिति कर्मधा । प्र + तन् + क्त कर्त्तरि, रुद्ध + क्त भावे ।

6. दयिततनयाः—adj. to अन्वाः । दयिताः प्रियाः तनयाः यासा ताः, बहु ।

7. स्रुषा—पुत्रवधूः । Refers to Sita.

8. अध्व-परिश्रमैः—अध्वजः (लक्षण्याया अध्वगमनजः) परिश्रमः इति शाक-पार्थिबादि । Or अध्वनः परिश्रमः, इतत् । तैः ।

9. धिमिति—धिक् + इति । A सुप्-सुपा compound.

10. उद्येण—adj. to वचसा ।

11. योजिताः—युज् + णिच् + क्त कर्मणि । It qualifies वयम्, आर्याः, नृपः, अयोध्या, लक्षणः, अन्वाः, स्रुषा and आत्मा । And hence it is used in the plural ; As there is no neuter noun—so the masculine

gender predominates and the word योजिताः has been used in the masculine.

12. Remark—Your single ill-conceived step has led to so many evils all around. For your sake all suffers, even I. You are पापा (पाप + अच् सत्वर्थीय अर्थ आदि) and like a कुनदी not fit to stand on equal status with कौशल्या or सुमित्रा । Yet you ask “मया किं कृतम्” । Your heinous work has brought infamy on me as well. Comp. “पाल्यन्ते धिक्प्रलापाः”—ante. Bharata was so angry that even now he did not bow down to his mother.

कौशलया—जाद ! सव्वसमुदाचारमज्भृत्यो किं ण वन्दसि मातरम् । [जात ! सर्वसमुदाचारमधरास्थः किं न वन्दसे मातरम्] ।

भरतः—मातरमिति ! अस्व ! त्वमेव मे माता । अस्व ! त्वाम् अभिवादये ।

कौशलया—णहि णहि । इअं दे जणणी । [नहि नहि ! इयं ते जननी] ।

भरतः—आसीत् पुरा नतु इदानीम् । पश्यतु भवती ।

Eng. Kausalya.—My boy ! You obey the rules of courtesy (decorum) ; then why don't you pay respects to your mother ?

Bh.—To my mother ? Mother ! Thou art my mother ; I salute thee.

K.—No—no ! this is your mother.

Bh.—Yes ! Formerly she was ; but not now ; see mother—

Beng. কো—বৎস ! তুমি সকল প্রকার শিষ্টাচারই পালন করিয়া থাক তবে তোমার মাতৃদেবীর বন্দনা করিতেছনা কেন ? ভরত—মাতৃদেবী কে ? মা তুমিই আমার মা । তোমাকে প্রণাম, মা । কো—না না, ইনিই তোমার জননী । ভরত—পূর্বে ছিলেন বটে কিন্তু এখন নছেন । আপনি দেখুন—

Tika.—‘সর্বসমুদাচারমধ্যস্থঃ’—সর্বোচাস্থ সমুদাচারার্থাম্ শিষ্টাচারার্থাম্ মধ্যস্থঃ মধ্যস্থবস্থায়া, তेषাং পরিপালনে রতঃ ইত্যর্থঃ । স্বয়ম্ আচারপালনকারী কথং মাতরং ন বন্দসে । অন্যত্ সুগমম্ ॥

Notes

1. সর্বসমুদাচারমধ্যস্থঃ—adj. to লম্ । সম্+উদ+আ+চর্+ঘञ্ ; সর্বো সমুদাচারাঃ ইতি কর্মধা । তেষাং মধ্যস্থ ইতি হ্রস্বত্ । মध्ये তিষ্ঠতি ইতি মধ্য+স্থা+ক কত্+রি ; উপপদত্ ।

2. অস্ব—Vocative of অস্বা । You are my real mother, but Kaikeyi is my জননী and that is a past action now. So she is to me an অমাতা now.

त्यक्ता क्वेहं शीलसंक्रान्तदोषैः

पुत्रास्तावन्नन्वपुत्राः क्रियन्ते ।

लोकेऽपूर्वं स्थापयामिष धर्मं

भर्तृदोहादस्तु माताप्यमाता ॥ १८ ॥

Prose order.—ননু শীলসংক্রান্তদোষৈঃ ক্বেহং ত্যক্তা পুত্রাঃ তাবত্ অপুত্রাঃ ক্রিয়ন্তে । এষোহং লোকে অপূর্বং ধর্মং স্থাপয়ামি—মাতাপি ভর্তৃদোহাত্ অমাতাস্তু ।

Eng.—Sons are rendered unworthy by mothers whose characters become infested by flaws (or defects) and thereby who give up their (inborn) affection. Now I am going to establish a new order or dispensation that—even a mother will turn out into no-mother if she go against her husband.

Beng.—अभावे दोष संक्रमित इत्यत्र (मातृगण), त्रेह भ्याग करिष्या पुत्रैकेऽप्युक्त करिष्या तोलन । आभि संसारे एक अपूर्व (अद्भुतपूर्व, नूतन) धर्म स्थापन करिष्य—ये माता आभिद्रोह करिष्ये अमाता हरेदेन—(अर्थात् यथार्थ माता बलिष्या गण्य हरेदेन ना) ।

Tika.—ननु किं च 'शीलसंक्रान्तदोषैः' शीले स्वभावे संक्रान्ता असत्सङ्गात् असम्पन्नान् आश्रयणाद्वा उपागताः ये दोषाः नीचतादयः तैरेव कारणैः 'अहेहम् पुत्रप्रीति' त्यक्त्वा' विहाय (मातृभिः) पुत्राः एव तनयाः तावत् अपुत्राः क्रियन्ते, आत्म-दोषान् पुत्रेषु संक्रमय्य तान् हियान् अतएव पुत्रसंज्ञायाः अयोग्यान् एव क्रियन्ते । यद्यमातरः स्वभावसंक्रमितदोषत्वात् पुत्रेषु अहेहहीनाः सत्यः तान् पुत्रान् अपुत्रान् कुर्वन्ति, एतै नै पुत्रा एतेषां गौरवं मया रक्षणीयम् इत्यपि विवेचनम् न कुर्वन्ति तान् च उपेक्षन्ति । पुत्रे अहेहहीनाः सत्यः ताः पुत्रैः सह सम्पर्कं परित्यज्य असत्-पथचारिण्यः भवन्ति । कथम् ? तासाम् स्वभावे दोषसंक्रमणात् इति भावः । एषः अपुत्रा 'अहे' लोके संसारे अपूर्वम् अभूतपूर्वम् अतएव नूतनम् धर्म' स्थापयामि स्थापयिष्यामि ; नवविधानस्य प्रतिष्ठां करिष्यामि । ननु कः स नूतनधर्मः ? (एषः सः—यत्) 'मातापि' स्वर्गादपि गरीयसी जननी अपि का कथा अन्यासाम् नारीणाम् 'भक्तृद्रोहात्', स्वामिबिरोधात् माता चित् स्वपतेर्विरुद्धाचारिणी तर्हि' इत्यर्थः अमाता अप्रशस्ता जननी अतएव पूजायाः अनर्हा इति अस्तु भवतु । सर्वथा पूजाभाजनमपि जननी यदि स्वामिद्रोहिणी स्यात् तर्हि सा कदापि पूजाभागिनी न भविष्यति इत्यर्थः ।

Notes.

1. शीलसंक्रान्तदोषैः—शीले स्वभावे संक्रान्ता इति शीलसंक्रान्ताः सहसुपा । सङ् + क्रम् + क्त । तादृशाः दोषाः तैरिति कर्मधा । हेतौ इया । That is, the flaw which is acquired by mothers through contact with others &c. The exp. here as "sons are disowned for faults which they catch from bad company" of Mr. Shastri and Prof. Devadhar is not sound. Or—उपलक्षणे इया । दोषैः उपलक्षिताभिः मातृभिः ।

2. अपुत्राः—अप्रशस्ताः पुत्राः इति नञ् तत् । यद्वा पुत्रेभ्यः अन्ये इति नञ् तत् । मातरं प्रति पुत्राणां यादृशः सम्पर्कः तादृशः खलुः नान्येषाम् । परम् एते पुत्राः मातृदोषात् माता सह पुत्रोचितस्नेहसम्पर्करहिताः क्रियन्ते अतएव ते अपुत्राः पुत्रेभ्यः अन्ये इव कृताः ।

3. अपूर्वम्—न पूर्वम् इति नञ् तत् ; यद्वा अविद्यमानं पूर्वम् यस्य तमिति बहु ।
Adj. to धर्मम् ।

4. स्थापयामि—स्था + णिच् + लट् मि । भविष्यत्सामीप्ये लट् ।

5. भर्त्तृद्रोहात्—भर्त्तुः द्रोहः इति कृतम् ; यद्वा भर्त्तरिद्रोह इति सुप्सुपा । इत्येव पक्षः साधेयान् । तस्मात्—हेतौ प्रसी ।

6. अमाता—अप्रशस्ता माता—यद्वा मातुरन्या । भर्त्तृद्रोहवशात् मातुरन्या इव इत्यर्थः । नञ् तत् । Thus she being my अमाता, I have not bowed her down.

कैकेयी—जाद ! महाराजस्म सच्चवचनं रक्खन्तीए मए तह उत्तं ।

[जात ! महाराजस्य सत्यवचनं रक्षन्त्या मया तथोक्तम्] ।

भरतः—किमिनि किमिति ।

कैकेयी—पुत्तओ मे राजा होदु त्ति । [पुत्रको मे राजा भवतु इति] ।

भरतः—अथ स इदानीमाय्योऽपि भवत्याः कः ।

Eng.—Kai.—My boy, in order to preserve the promise of the King, I said that.

Bh.—What ! What !

K.—See “Let my son be king”—this I said.

Bh.—Well, who is our 'venerable brother to you ! (or What is the relation of yours with that venerable brother of ours).

Beng.—কৈকেয়ী। বৎস! মহারাজের সত্যরক্ষায় উদ্ধত হইয়াই আমি ঐরূপ বলিয়াছিলাম। ভারত—কি? কি? কৈকেয়ী—আমার পুত্র রাজ্য হউক—এইরূপ। ভারত—আচ্ছা সেই পুঞ্জীয় (রাম) আপনার কে হন?

Tika.—সত্যবচনম্ সত্যপ্রতিজ্ঞাম্ সত্যাকীকারম্ রক্তন্ত্যা পালয়ন্ত্যা—মহারাজেন যত্নম্ প্রাপ্তম্ তত্ যথা সত্যং স্যাত তদেব কুর্বাণ্টি। অথ ইদানীম্ ইত্যাদি—‘নতু যৌ মে আৰ্য্যঃ জ্যেষ্ঠভ্রাতা রামঃ কিং সঃ তব পুত্রৌ ন’ ভবতি ইতি কথয় মে।

Notes.

1. সত্যবচনম্—obj. to রক্তন্ত্যা। সত্যং বচনমিতি কর্মধা।
2. রক্তন্ত্যা—ৱচ্ + শত্ fem. তৃতীয়া। “লক্ষণহীনো: ক্রিয়ায়াঃ” ইতি হিতৌ শত্। In order to preserve, to keep in tact. Qual ময়া। Kaikeyi tries to support her position in vain before Bharata.

পিতৃর্মে নীরসঃ পুত্রৌ ন ক্রমেণাভিষিচ্যতে।

দয়িতা ভ্রাতরৌ ন সুঃ প্রকৃতৌনাং ন রোচতে ॥ ২০ ॥

Prose order.—(স কিং) পিতৃর্মে নীরসঃ পুত্রৌ ন? (কিম্) ক্রমেণ ন অভিষিচ্যতে? (কিং তস্য) ভ্রাতরৌ দয়িতাঃ ন সুঃ? (কিং সঃ) প্রকৃতৌনাং ন রোচতে।

Eng.—Is he not the legitimate son of our father? Does not coronation concern (him) the senior only? (Does not coronation take place in order of seniority?), Are not the brothers dear to him? Is he not popular with the subjects?

Beng.—তিনি পিতার ঔরসপুত্র নন? অভিষেক কি জ্যেষ্ঠক্রমে হয় না? ভ্রাতৃগণকে কি তিনি ভালবাসেন না? প্রজাগণের কি তিনি মনোমত নহেন?

Tika.—किं स रामः मे मम पितुर्दशरथस्य औरसः पुत्रः न ? सर्वथैव रामः दशरथस्य औरसः पुत्रः, ननु जारजः; नवाच्छेदजो । अतः तस्य अभिषेकः युक्तः आसीत् । (ननु भवान् अपि औरसः पुत्रः तर्हि कथं राम एव राजाभाक् ? इत्यस्य उत्तरं पठति—) 'किं क्रमेण जोष्ठक्रमेण न अभिषिच्यते' पुत्रः रामो इति उक्तकर्म । ननु स एव अस्माकं जोष्ठः । अभिषेकविषये आदौ जोष्ठस्य अधिकारः—तस्य तत्र अयोग्यत्वम् स्यात् तर्हि एव अन्यस्य अधिकारो जायते यतः जोष्ठक्रमेण अभिषेको भवति ; अतः तस्यैव अभिषेको युक्तः आसीत् । (ननु तस्य भ्रातृद्वेषित्वात् अनधिकार इति चेत् उच्यते)—किं स भ्रातृणाम् अस्माकं दयितः प्रियः न भवति ? अपितु 'भ्रातरः दयिताः' प्रियाः एव स्युः । अतः भ्रातृप्रियस्य तस्यैव अभिषेकः युक्तः आसीत् । (ननु प्रजाभिः तस्य अभिषेकः नानुमतः इति चेत्)—किं स प्रकृतीनां प्रकृतिभ्यः प्रजाभ्यः इत्यर्थः ; न रोचते ? किं प्रजाभिः सोऽभिमतः नासीत् ? अपि तु आसीदेव । अतः सर्वथैव तस्य अभिषेको युक्तः आसीत् । अपितु स तब पुत्र-स्थानाधिकारी, तेन तस्य अभिषेके कुतः सत्यभ्रंशः ?

Notes

N. B. — Here Bharata states the potent reasons for his i.e., राम's राज्याभिषेक ।

1. औरसः—उरस् + अण् । वीर्यजातः । Qual. पुत्रः ।
2. अभिषिच्यते—अभि + सिच् + कर्मणि लट् ।
3. क्रमेण—प्रकृत्यादित्वात् तृतीया । वा हेतौ श्या । करणे श्या also suits us here.
4. दयिताः—दय् + कर्मणि क्त । Plural. Pred to भ्रातरः ।
5. प्रकृतीनां—सम्बन्धसामान्ये इष्टौ । प्रकृतिभ्यः इत्येव व्याकरणसम्मतम्, “दृश्यमानां प्रीयमाणः” इति सूत्रेण ।

कैकेयी—जाद ! सुकलुषा यणु पुच्छिदव्या । [जात ! शुक्कलुषा ननु प्रष्टव्या] ?

Eng. — My boy : She is not to be taken to task who has coveted her dues.

Beng.—बन्ग ! उद्वुक्ताक खिजांग कदा वा अन्नयोग देउया कि उचित ? अर्थां उचित नय ।

Tika.—‘शुक्कलुब्धा’—शुक्के लुब्धा इति सुप्सुपा । मद्यं देयं शुक्कम् लब्धम् एव अहं खलु ईदृशम् कृतवती । शुक्के अदेयस्थिते राज्ञः दीयः प्रसज्जेत इति शुक्कमङ्गदीयं कृत्वा अहं शुक्कम् कामयमाना एवमाचरितवती । अतो न मे कश्चिददीयः [“सम्भावितस्य चाकौर्त्तिर्मरणादतिरिच्यते” इति] अतः एव विधा अहम् “प्रष्टव्या ननु” नैव प्रष्टव्या इत्यर्थः ।

Remark—Kaikeyi admits शुक्कलुब्धता on her part ; and further she says that such शुक्कलुब्धता on a woman’s part is not to be questioned ; moreover she stuck to this शुक्कलुब्धता to save दशरथ from सत्यापलाप and not out of राजालोभ proper । So she says —she has no fault in this, only destiny prevailed and compelled her to take this step. Such explanation for her दीयशून्यता is in keeping with her saying in Act VI. Comp. “कैकेयो—जात एतन्निमित्तमपराधे मां निन्विषा पुत्रको रामो वनं प्रेषितः । न खलु राजालोभेन” ।

भरतः—

वल्लकलं हतं राजश्रीः पदातिः सह भार्यया ।

वनवासं त्वयाश्रयः शुल्केऽप्येतदुदाहृतम् ॥ २१ ॥

Prose order.—त्वया वल्लकलः हतराजश्रीः पदातिः भार्ययासह वनवासम् आश्रयः । एतदपि शुल्के उदाहृतम् ?

Eng.—You ordered him to go on exile with his wife on bare foot—being deprived of his royal fortune and putting on bark-clothing ; was it a condition of the agreement ?

Beng.—राजलक्ष्मी इहेते बिछूत एबं बङ्गलबुछ इहेरा पदबज्जे
 ठार्यागइ वनबाग गमन ठुमि आछा करिमाछिने एउ कि सुद्धे
 निर्दिष्टे छिन ?

Tika.—‘लया’ ‘वल्कलैः’ वल्कवाससा उपलक्षितः ‘हृतराजश्रीः’ हृता
 शुल्कयद्वयपदेन आत्मसात्कृता राजश्रीः राजलक्ष्मीः यस्य स रामचन्द्रः पदातिः
 पादचारि सन् भार्याया सीतयासह वनवासं वनगमनं आश्रयः आदिष्टः। हे मातस्व
 वल्कवाससा उपलक्षितम् हृतराजलक्ष्मीकम् पादचारिणं रामचन्द्रमसीतया सार्धम्
 वनवासम् आश्रयवती । किम् एतदपि ईदृशी अपि शुल्के पणे उदाहृतम् निर्दिष्टम्
 आसीत् ? किं पणे एतदपि स्वीकृतम् आसीत् यत् अपहृतराजश्रीयैः परहित-
 वल्कलेन रामचन्द्रेण सीतया सह पञ्चाम् एव वनं गन्तव्यम् ?

Notes.

1. लया—अनक्ते कर्त्तरि तृतीया ।
2. वल्कलैः—करणे तृतीया । करण of हृत । Or उपलक्षणे तृतीया ।
3. हृतराजश्रीः—राजः श्रीरिति हृतत् । हृता राजश्रीर्यस्य स इति बहु ।
 कप् after श्री (wh. is not नदीसञ्ज्ञक) final in a बहु, may or may
 not come. Comp. “सुन्दरश्री and पुण्यश्रीक” in Uttara &c.
4. पदातिः—adj. to रामचन्द्रः understood. पादेन अततिगच्छति
 इति पाद + अत + इण् or इज् (acc. to some) = पाद + अत + इ = पदाति ।
 See the rule “पादस्य पदाज्जातिगोपहृतेषु” ।

5. वनवासम्—retained object to आश्रयत् । प्रयोज्य कर्म । लं रामं
 वनवासम् आश्रयसि इति कर्त्तृवाच्यं वाक्यम् = लया रामः वनवासमाश्रयत् ।

6. आश्रयः—आ + श्रप् + णिच् + क्त । आश्रयित also.

7. उदाहृतम्—उद् + आ + हृ + कर्मणि क्त । Thus Bharata imputes
 blame on कैकेयी in spite of her trying to get rid of it.

कैकेयी—जाद ! देशकाले णिवेदेमि । [जात ! देशकाले
 निवेदयामि] ।

Eng.—My boy ! You will know (or be informed of) everything in proper place and time.

Beng.—টেকেক্সী—বৎস ! যথাস্থানে ও যথাসময়ে তোমায় সব জানাইব ।

Exp.—जात ! वत्स ! देशकाले उपयुक्ते देशे यथोचिते च काले निवेदयामि तुभ्यं सर्वमेव कथयिष्यामि ।

Notes

1. देशकाले—Locative ; देशसहितः काल इति शाकपार्थिवादितत् तस्मिन् । देशे—यथोचितस्थाने । काले—उपयुक्ते समये । Comp.—“अदेश-कालेः प्रतीहारस्य”—Swapna VI.

2. निवेदयामि—नि + विद् + शिच् + लट् मिप् । भविष्यत्सामीप्ये लट् ।
i. e. वर्तमानसामीप्ये भविष्यदर्थे लट् ।

Remark.—Thus Kaikeyi reserves her right to absolve herself in time. And this she will do in Act VI., referred to above. She knows that demonstration at this hot moment will be of no avail.

भरतः—

अयशसि यदि लोभः कीर्त्तयित्वा किमस्मान्

किमु नृपफलतर्षः किं नरेन्द्रो न दद्यात् ।

अथ तु नृपतिमातेतेष्वपदस्तु वेष्टो

वदतु भवति ! सत्यं किं तवाय्यो न पुत्रः ॥ २२ ॥

Prose order.—यदि अयशसि (तव) लोभः, (तर्हि) अस्मान् कीर्त्तयित्वा किम् ? नृपफलतर्षः किमु ? नरेन्द्रः किं (तत्) न दद्यात् । अथ तु नृपतिमाता अत्येषः शब्दस्तव इष्टः, (तर्हि) सत्यं (भवती) वदतु, हे भवति, किम् आर्यस्तव पुत्रः न ।

Eng.—Had you greed for infamy, then what was the use of taking (or what for did you take) my name along with it ? Had you coveted the kingship ; would not the king have given it to you ? Or were the appellation Queen-mother desired by you, then please tell Ho mother ! Is not he our venerable brother your son ?

Beng.—যদি অশেষেই (কলঙ্কেই) তোমার লোভ ছিল—তবে আমার নাম তার সঙ্গে উচ্চারণ করিবার কি প্রয়োজন ছিল ? রাজ্যফলে তোমার তৃষ্ণাই যদি হয়েছিল, তবে কি রাজা তা তোমাকে দিতেন না ? আর “রাজমাতা” এই শব্দটাই যদি তোমার কাম্য ছিল—তবে হে মাননীয়ে, গত্য করিয়া বলুন ত সেই আর্থা কি আপনার পুত্র নন ।

Tika.—যদি ‘অযশসি’ কলঙ্কে (তব) লোভঃ (তর্হি) অস্মান্ নাম্ মম নাম ইত্যর্থঃ ‘কীর্ত্তি’ যিত্বা উচ্ছার্থ্য কিম্ অস্ম ? নন যদি কলঙ্কম্ অর্জয়িতুম্ প্রব ইচ্ছা আসীত্ তর্হি “মম পুত্রো ভরতঃ রাজা ভবতু” ইতি মম নাম ত্বং কথং বৃদ্ধীতবতী ? ‘নৃপফলতর্ঘঃ’ নৃপস্য রাজ্যঃ রাজা ইতি সংজ্ঞায়াঃ ইত্যর্থঃ যত্ ফলং রাজ্য-লাভরূপম্ তব তর্ঘঃ দৃষ্টা কিসু কিং তব আসীতু ? (তর্হি তদেব ত্বয়া সুস্পষ্টং কথনীয়ম্ আসীতু ; তথা সতি —) নরেন্দ্রঃ নরপতিদংশরথঃ কিং (তত্ রাজ্যফলম্) ন দদ্যাৎ তুভ্যমিতি শেঘঃ । অপি তু তব রাজ্যলাভতৃষ্ণা বিদিত্বা অবশ্যমেব তুভ্যম্ রাজ্যং দদ্যাৎ । অথ তু অথবা “নৃপমিতামা” রাজমাতা ইতি এষঃ শব্দঃ এবম্ভকারম্ অভিধানম্ তব ইচ্ছঃ কঙ্কিতঃ (আসীতু), নতু ভরতস্য অভিষেকি সতি অহং রাজমাতা কথিমানীমি রাজমাতা-সংজ্ঞালাভকল্পকাক্ষিত আসীতু চেত্ তর্হি সন্মৎ যজ্ঞাচ্ছং বদতু কল্পকাস্তু হুঁ ভ্রমসি মাননীয়ে, কিম্ আর্থাঃ রাসচন্দ্রঃ তব পুত্রঃ ন ? নতু রাজস্বয়ং রাজ্য-প্রদীকি কিং সন্মৎ রাজমাতাসংজ্ঞালাভঃ অরিতামঃ বাভতিষ্যত ? অধিতু স্বকল্পকস্বয়ং অমতিষ্যত, যত স তে প্রক্সানীয় এব । মাশ্বিনীভয়ম্ ।

Notes

1. अयशसि—यशसः अन्यदिति नञतत् । यद्वा यशोविरोधि इति अयशः—
कलङ्कः । नञतत् । तत्र । अभिप्राये ७मी ।
2. कौचं धित्वा—कृत + क्त्वाच् । कृत मं शब्दने इति धातो खं टि कौचं धति ।
“अलं खल्लोः प्राचाम् क्त्वा” इति अलमर्थे प्रयुक्तस्य किम् इत्यस्ययोगे क्त्वाच् ।
This is a peculiar use in Bhasa's writings. See ante.
3. नृपफलतर्षः—subj to आसीत् understood नृपस्यफलम् इतत् । तत्र
तर्षः सुप्सुपा । लृष् + घञ् = तर्षः ।
4. नरेन्द्रः—नराणाम् नरेषु वा इन्द्रः इति इतत् or सुप्सुपा । यद्वा नरः
इन्द्रः इव इति उपमितसमासः ।
5. दद्यात्—दा + विधिलिङ् (सम्भावनायाम्) यात् ।
6. नृपतिमाता—नृणाम् पतिरिति इतत् । तस्य मानेति इतत् । “इति”
—इति अव्यययोगे १मा by the rule “क्वचिन्निपातेनाभिधानम्” ।
7. शब्दः—उक्ते कर्मणि १मा ।
8. तव—कर्त्तरि इष्टी by the rule “क्तस्य च वसं माने” ।
9. इष्टः—इष् + क्त वसं माने by the rule मतिबुद्धिपूजार्थेभ्यश्च ।
10. भवति—vocative case of भवती = fem. of भवत् (you).
11. वदतु—वद् + लोट तु । Here भरत's सीमाव and अभिप्रायता
with Rama is clearly manifest.

कष्टं कृतं भवत्या—

त्वया राज्ञैषिण्या नृपतिरसुभिर्नैवगणितः

सुतं जेष्टं च त्वं ब्रजवनमिति प्रेषितवती ।

न शीर्णम् यद् दृष्ट्वा जनकतनयां वल्कलवती—

महोधात्रा सृष्टं भवति हृदयं वज्रकठिनम् ॥२३॥

Prose order.—राज्यैषिण्या त्वया नृपतिः असुभिः नैवगणितः । त्वम् वनं ब्रज

इति ज्येष्ठं सुतं (वनं) प्रेषितवती । अहो भवति, धावा (तव) हृदयं वज्रकठिनं
सृष्टं यत् (हृदयं) जनकतनयां वल्कलवतीं दृष्ट्वा न शीर्यम् ।

Eng. What a heart-rending act you have done ; being greedy of the kingdom you did not take even the life of the king into consideration. You have sent the eldest son to the forest saying "you go to the forest." Alas ! mother ! the creator has created (or made) you heart as hard as the thunder-bolt the heart that has not been torn (asunder) even seeing the daughter of Janaka, clad in bark-clothing.

Beng.—तुमि कठिन कार्याई करिवाह । राज्यालातेछू हये तुमि
राज्यार जीवनकेओ गण्य कर नाई । “बने बाओ” बनिवा ज्येष्ठपुत्रके
पाठाईवाह । हाय, बिधाता तोमार हृदय वज्रतुला कठिन करिवाह
सृष्टि करिवाहेन—(ताई) उहा जनकनन्दिनीके वक्लन परिधान करिते
देखिवाओ बिदीर्ण हय नाई ।

Tika.—‘कष्ट’ कठिन (वस्तु) कृतम् आचरितम् भवत्या ! ननु तत् कौटुम्भम् ?
उच्यते—राज्येषिण्य राज्ञां कामयमानया तया असुभिः प्राणैरपि न गणितः न
चिन्तितः । राज्ञोऽनुभ्यं प्रदत्ते सति राजा प्राणान् त्यज्यति इत्यपि विवेचना तया न
कृता । (इति पुत्रं) त्वम् वनं व्रज गच्छ (इति उक्त्वा) ज्येष्ठं (पुत्रम् रामं) वनं प्रेषितवती
प्रेषितवती । अहो भवति, ‘धावा मृष्टा (तव) हृदयं वज्रकठिनं’ कुलिशकटोरं
सृष्टं निर्मितम् —(कथं तत् जानासि ?) यत् (ते) हृदयम् जनकतनयाम् वल्कल-
वतीं वल्कवाससा आहतदेष्टां दृष्ट्वा न शोणं न भिन्नम् न विदीर्णम् । यतः ते हृदयं
राजवधूः सीताम् वल्कलचापिणीं दृष्ट्वाऽपि न विदीर्णम् ततो मन्ये—ते हृदयं विधावा
वज्रतुलामिव कठोरम् कृतम् ।

Notes.

1. कष्टम्—उक्तं कर्मणि श्मा ।

2. राज्ञेषिण्या—राज्याम् एषितुम् शीलम्, यस्याः सा इति राज्ञ + ष + चिन् ;
-fem जीप् ; इया । Qual तया ।

3. असुभिः—always plural. करणे वा प्रकृत्यादि तृतीया । Some here construe as असुभिः विसृज्यमानः or विसृज्यमानः कृपतिः न गणितः ; but it does not seem better, so we prefer the former construction.

4. गणितः—गण + क्त कर्मणि ।

5. जेष्ठं सुतम्—प्रशस्य + इष्ठ ; obj to प्रेषितवती ।

6. प्रेषितवती—प्र + इष् + णिच् + क्तवत् fem.

7. जनकतनयाम्—obj to दृष्टा ; जनकस्य तनया ताम् इतत् ।

8. वल्कलवतीम्—वल्कलमस्या अस्ति इति वल्कल + वत्पृ ; fem.

9. शीर्षम्—शृ + क्त कर्त्तरि । Pred. to हृदयम् ।

10. वज्र कठिनम्—इति उपमानसमास by the rule “उपमानानि सामान्य-वचनैः” । Qual. हृदयम् ।

11. सृष्टम्—सृज् + क्त कर्मणि ।

सुमन्त्रः—कुमार ! ततो वशिष्ठवामदेवौ सहप्रकृतिभि-
रभिषेकं पुरस्कृत्य भवन्तम् प्रतुङ्गतो विज्ञापयतः—

Eng.—Prince ! here are Vasistha and Vamadeva along with the subjects, come to receive you with the materials of coronation and they now inform you.

Beng.—कुमार ! এই যে মহর্ষি বশিষ্ঠ ও বামদেব প্রজাবৃন্দের সঙ্গে অভিষেক দ্রব্যাদিগ্ৰহ প্রত্যাগত হইয়া আপনাকে জানাইতেছেন ।

Exp.—कुमार ! युवराज ! प्रकृतिभिः प्रजाभिः सह अभिषेकम् अभिषेकोपयोगिनः द्रव्यान् पुरस्कृत्य आदाय प्रत्युद्गतौ सभाजयन्तौ अभ्यर्चयन्तौ इति यावत् विज्ञापयतः निवेदयतः ।

Notes.

1. वशिष्ठवामदेवौ—वशिष्ठस्य वामदेवस्य तौ द्वन्द्वसमासः ।

2. पुरस्कृत्य—पुरस् + क्त + लाप् ।

३. प्रत्युदयतौ—प्रति + उद् + गम + क्त ।

४. विज्ञापयतः—वि + ज्ञा + विच् + लट् + तच् ।

गोपहीना यथा गावो विलयं यान्तिप्रपालिताः ।

एवं नृपतिहीना हि विलयं यान्ति वै प्रजाः ॥२४॥

Prose.—यथा गोपहीनाः गावः अपालिताः विलयं यान्ति एवं हि वै नृपति-
हीनाः प्रजा विलयं यान्ति ।

Eng. Just as cows perish not being protected for want of a cowherd, so do the subjects without a king.

Beng.—যেকোন গোপালকহীন গো, পালনের অভাবে ধ্বংসপ্রাপ্ত
হয়—গেহেকোন নৃপতিশূন্য প্রজাও বিনষ্ট হইয়া যায় ।

Tika.—यथा यादृशं गोपहीनाः गोरक्षकशून्या गावः अपालिता अरक्षिताः सन्तः
विलयं विनाशं यान्ति । एवं इत्यम् हि नूनं वै नृपतिहीना भूपरहिताः प्रजाः
विलयं यान्ति ।

Notes

१. गोपहीनाः—गोपेन हीनाः, इति इतत् ।

२. अपालिताः—न पालिताः इति नञ् तत् । पा + विच् + क्त कर्मणि ।
पाति—(simple form) पालयति (causative).

३. विज्ञायम्—obj to यान्ति । वि + लौ + अच् ।

४. नृपतिहीनाः—नृपतिना हीनाः इति इतत् । This shows—Bhāṣa
supported monarchial form of government during his time.

भरतः—अनुगच्छन्तु मां प्रकृतयः ।

सुमन्त्रः—अभिषेकं विसृज्य क्व भवान् यास्यति ।

भरतः—अभिषेकमिति—इहात्मभवत्यर्थं प्रदीयताम् ।

सुमन्त्रः—क्व भवान् यास्यति ।

Eng. Bh. — Let the subjects follow me.

Su.—Where will you go sir, leaving the coronation aside ?

Bh.—Coronation ! let it be for this lady (or offer it to this venerable lady).

S.—Where will you go, sir ?

Beng.—ভরত—প্রজাগণ আমার অনুসরণ করুন ; সু—অভিষেক ত্যাগ করিয়া আপনি কোথায় যাইবেন ? ভ—অভিষেক ! তাহা এই মাননীয়াকে প্রদান করুন । সু—আপনি যাইবেন কোথায় ?

Tika.—অনুগচ্ছন্তু অনুসরন্তু । বিসৃজা = পরিত্যজা । অদমবল্য = কৈকীর্থ্য ।

Notes

1. বিসৃজা—বি + সৃজ্ + ল্যপ্ । পরিত্যজা ।

2. অনুগচ্ছন্তু—অনু + গচ্ + লোট + অন্তু । Let the subjects and priests come after me and follow me, for I am going on hence. Then Sumantra says where are you going leaving off अभिवेक । Now Bharata will give the answer where he goes.

भरतः—

तत्र यास्यामि यत्रासौ वर्त्तते लक्ष्मणप्रियः ।

नायोध्या तं विनायोध्या सायोध्या यत्र राघवः ॥२५॥

Prose.—যদাসৌ লক্ষ্মণপ্রিয়ঃ তত্র যাस्याমি । তং বিনা অযোধ্যা অযোধ্যা ন ।

যত্র রাঘবঃ সা অযোধ্যা ।

Eng.—I shall go where lives he the favourite of Laksman (or whose favourite is Lakshman). Ayodhya is no Ayodhya without him ; and where Rama lives there is Ayodhya.

Beng.—যেখানে লক্ষ্মণের প্রিয় (রাঘব) রহিয়াছেন—সেখানেই যাইব । তার অভাবে অযোধ্যা অযোধ্যাই নহে—যেখানে রাঘব সেইখানেই অযোধ্যা ।

Expl.—यच्च यस्मिन् स्थाने 'असौ लक्ष्मणप्रियः' दयितलक्ष्मणः यद्वा लक्ष्मणस्य प्रियः यतो लक्ष्मणस्तमनुगतो लक्ष्मणेनैव तस्मिन् प्रीतिर्दृशिता न अननुगामिना मया ; 'तत्र यास्यामि' गमिष्यामि । [कथं न स्यात्तासि अयोधायाम् ?—शृणु] तं रामं विना अयोध्या अयोध्या न । रामयुव्या अयोध्या नैव अयोध्यापदवाच्या । 'यत्र राघवः' रामः 'तत् स्थानं' खलु अयोध्या' तत् स्थानमेव सार्थकम् इत्यर्थः ।

Notes.

1. लक्ष्मणप्रियः—लक्ष्मणःप्रियः यस्या स बहु । "वा प्रियस्या" इति प्रियशब्दस्य परनिपातः । पक्षे प्रियलक्ष्मणः । यद्वा लक्ष्मणस्या प्रियः इति द्वयम् । Bharata covets Lak's position as follower of Rama and so he wishes to go where लक्ष्मणप्रिय is and himself wishes to be Rama's favourite.

2. राघवः—रघोर्गोत्रापत्यं पुमान् इति रघु + अण् । Where the descendent of Raghu, i. e., Rama lives that is Ayodya, so I will go to Rama.

3. सा—विधेयपदस्य (अयोध्यायाः) प्राधान्यात् अत्र स्त्रीलिङ्गत्वम् । cf. "यत् प्रमत्तरेण अयोध्या युव्या दृशते स तु कैकेयीवचनस्य परिणामः"—and "शैत्यं हि यत् सा प्रकृतिर्जलस्य" । And this custom is not inviolable for Panini writes कर्मणा यमभिप्रैति स सम्प्रदानम् । Here स (agreeing with यम्), and not तत् (agreeing will सम्प्रदानम्) ।

(निष्क्रान्ताः सर्वे) [Exuent all]

तृतेः अभिनेतारः जना निष्क्रान्ताः रङ्गमञ्चात् वद्विर्गताः ।

तृतीयः अङ्कः (समाप्तः) ।

(Here ends the third act.)

प्रतिमानाटकम्

चतुर्थोऽङ्कः ।

(ततः प्रविशतश्चे टी)

विजया—हला नन्दिणि ! भणेहि भणेहि । अज्ज कोशला-
पुरगेहि सव्वे हि अन्ते बुरेहि पडिमागेहं दढट्टुम् गदेहि तहिं
किल भट्टिदारओ भरदो दिट्ठो । अहं च मन्दभाआ दुवारे
दिदा । [हला नन्दिनिके ? भण भण ! अद्य कौशल्यापुरोगैः
सर्वैरन्तःपुरैः प्रतिमागेहं द्रष्टुम् गतेस्तत्र किल भर्तृदारको
भरतो दृष्टः । अहं च मन्दभागा द्वारे स्थिता] ।

नन्दिनिका—हला ! दिट्ठो अहमेहि कौटुहलेण भट्टिदारओ
भरदो । [हला ! दृष्टोऽस्माभिः कौटुहलेन भर्तृदारको भरतः]

विजया—भट्टिणी कुमारेण किं भणिदा । [भट्टिणी कुमा-
रेण किं भणिता] ।

नन्दिनिका—किं भणिदं । ओलोइदुं वि णेच्छदि कुमारो ।
[किं भणितम् ? अवलोकितुमपि नेच्छति कुमारः] ।

Eng. Vijaya—Nandinika ! please tell me ; to-day, Prince
Bharat is said to have been met by the ladies of the harem,
headed by Kausalya, when they went to visit the house of
images ; but unfortunate as I am, I stood at the gate.

N.—Well ! we have also seen Bharat out of curiosity.

V.—What has been said to the Queen by Bharat ?

N.—What has been told ? The Prince even did not like to see her.

Beng. বিজয়া—ওগো! নন্দিনী! বলরে ভাই! আজ নাকি কৌশল্যাপুরঃসর সমস্ত অস্তঃপুরচারিণীগণ প্রত্যাগত দেখিতে গিয়া সেখানে রাজকুমার ভারতের সাক্ষাৎলাভ করিয়াছেন। আমি মন্দ-ভাগিনী দুয়ারে (দাঁড়াইয়া) ছিলাম। নন্দিনী—আমরাও ওৎসুক্য সহকারে ভারতকে দেখিয়াছিলাম। বিজয়া—কুমার রাণীকে কি বল্লেন। নন্দী—কি আর বলবেন। দেখতেও ইচ্ছা করেন নি।

Tika.—‘কৌশল্যাপুরীঃ’ কৌশল্যাপুরঃসরৈঃ ‘অন্তঃপুরৈঃ’ অন্তঃপুরবাসিনীঃ। ‘কিল’ ইতি বার্তায়ামবায়ম্। মন্দভাগা মন্দভাগিনী। ‘কৌতুহলিন’ অতীতসুখবশাৎ। ‘মহিলী’ কৈকীয়া। মায়াবরশাৎ কুন্তী ভরতঃ মাতরম্ “অবলোকিতুমপি নেচ্ছতি” ইতি পুণর্বাক্যম্ ॥

Notes

1. মণ—মণ + লোট হি। Do speak. সম্বন্ধে দিহক্তিঃ। Vijaya, the maid-servant anxiously wishes to know what Bharata did by meeting his mother, so she begins with Bharata's entrance at the ‘প্রতিমাগৃহ’।

2. কৌশল্যাপুরীঃ—পুরী গচ্ছতি যঃ সঃ ইতি পুরস্ + গম্ + উ কট্ + রি। Fem. আপ্। কৌশল্যা পুরীয়া অয়গামিনী যেষাং তৈরিতি বহু। Qual. অন্তঃপুরৈঃ।

3. অন্তঃপুরৈঃ—by transference of epithet (লব্ধবাহিত্য) = অন্তঃপুর-বাসিনীঃ।

4. মন্দভাগা—মন্দঃভাগঃ যস্যা সা মন্দভাগা। বহু - ।

5. কৌতুহলিন - হৈতী ততীয়া। Out of curiosity ; or প্রকৃত্যাদিস্বাৎ ততীয়া, with curiosity ; cp “রম্যবস্তু দৃশ্যলোকী কৌতুহলিনী”। My curiosity led me to see Bharata.

विजया—अहो अच्चाहिदम् । रज्जलुहाए भट्टिदारअस्स
रामस्स रज्जविव्भट्टं करन्तीए अत्तणो वेहव्वं आदिइम् ।
लोओवि विणासं गमिओ । णिग्घिणाखुभट्टिणी । पापअंकिदम् ।
[अहो अत्याहितम् । राज्यलुब्धया भर्तृ दारकस्य रामस्य राज्ञ-
विभ्रष्टम् (? विभ्रंशम्) कुर्वन्त्यात्मनो वैधव्यमादिष्टम् । लोकोऽपि
विनाशम् गमितः । निर्घृणा खलु भट्टिनी । पापकं कृतम् ।]

नन्दिनिका—हला सुणाहि । पइदीहि आणोदम् अभि-
सेअं विसज्जिअ रामतपोवणं गदो कुमारो । [हला ! शृणु !
प्रकृतिभरानीतम् (? आहूतम्) अभिषेकं विसृज्य रामतपोवनम्
गतः कुमारः] ।

विजया—(सविषादम्) हम् ! एवंगदो कुमारो । नन्दि-
णि ! एहि, अच्चे भट्टिणिं पेक्खामो । [हम् । एवंगतः
कुमारः । नन्दिनिके, एहि आवां भट्टिनीं पश्चावः] (निष्क्रान्ते) ।

॥ प्रवेशकः ॥

Eng. Vijaya—Alas, 'what a mishap has befallen ! while effecting the dethronement of Ram out of greed, the queen has also brought about her widowhood. The whole world (or the next world) has been also lost to her. Cruel as the Queen is, she has committed sin.

Nand.—Hallo ! hear, the prince (Bharat) has set aside the coronation brought about by the subjects and has retired to the hermitage of Ramà.

Vijaya (with grief)—Alas ! the prince has also gone thus. Nandinika ! come let us see the Queen. (Exit).

Interlude,

Beng বিজয়া—অহো কি অনিষ্টটাই না হল! রাজ্যলুকা রাণী কুমার রামচন্দ্রের রাজ্যাচ্যুতি করিতে গিষে নিজেরও বৈধব্য সাধন ক'রে ফেল্লেন। পরলোকও তিনি নাশ করেছেন। রাণী বড়ই নিষ্ঠুর। তিনি পাপ করেছেন। নন্দিনিকা—ওগো! শুন। প্রজাবৃন্দকর্তৃক আহত অভিষেক পরিত্যাগ করে কুমার (ভবত), রামচন্দ্রের তপোবনে গিয়াছেন। বিজয়া—(হুঃখেব সহিত) আঁ! কুমার এভাবে গিয়েছেন। নন্দিনিকে, আশ ভাই আমরা দুইজন বাণীকে দেখি গিয়ে।

(উভয়েব প্রস্থান) । প্রবেশক।

Tika.—‘অত্যাঙ্কিতম্’ অনিষ্টম্, দুর্হবম্ (মহাবিপদ ইত্যর্থ) সমুপস্থিতম্ ॥ ‘রাজ্যলুপ্তা’ রাজ্যে জাতলুপ্তা ‘রাজ্যবিষয়ম্’ (বিষয়ম্) রাজ্যচ্যুতিম্ কুবল্যা কৈকীয়া ‘আত্মনো বৈধবাম্’ আদিষ্টম্ সাধিতম্। ‘লোকোঽপি’ সংসারঃ, যদ্বা—তস্যাঃ পরলোকোঽপি ‘বিশাশ্’ ‘অশ্’ ‘গমিতঃ’ প্রাপিতঃ। পরলোকোঽপি সুখায়া তস্যাঃ বিনষ্টা ইতি ভাবঃ। ‘নিষ্ট’ ‘অ’ ‘নিষ্ট’ ‘রা’। ‘পাপকম্’ কৃতসিত’ পাপম্ তথা কৃতম্। মদ্রিনী = স্বামিনী কৈকীয়া ॥

Notes

1. অত্যাঙ্কিতম্—অতি + আ + ঘা + ক্ত কৰ্মণি or ভাবে; mishap, a great calamity. কৰ্মণি। See ante also.

2. রাজ্যলুপ্তা—রাজ্য লুপ্তা ইতি সঙ্কসুপা। ইয়া। লুপ্ত + ক্ত; fem আপ্। Qual. কৈকীয়া। Or it is an adj. used substantively.

3. রাজ্যবিষয়ম্—রাজ্যস্য বিষয়ম্ ইতি ইতৎ। বি + ভব্ + ক্ত লপ্তং কৈ সাধি। It means ‘বিষয়ঃ’। অয়মেব পাঠস্য সাধীযান্। obj. of কুবল্যা। ক্ত + যদ্বা + স্ত্রিগাম্ ক্তি = কুবল্যা। ইয়া।

4. আদিষ্টম্—আ + দিষ্ট + ক্ত কৰ্মণি।

5. বিশাশম্—obj to গমিতঃ; she by this her wrongful act has made this সংসার as well as her পরলোক lost to her. In other words by her own misdeeds her ^{দুর্হব}দুর্হব and পরলোক are both lost.

6. गमितः—गम् + णिच् + क्त कर्मणि । प्रापितः ।

N. B.—the full construction is कैकेया लोकोऽपि विनाशं गमितः—she herself has led her world to destruction.

7. निर्हृणा—adj to भट्टिनी । निरस्ता घृणादया यस्याः सा इति बहु ।

8. भट्टिनी—this is the form by which Queens are referred to by maid-servants in dramas.

9. पापकम्—कुत्सितं पापम् इति कुत्सितार्थे पापशब्दात् कन् प्रत्ययः ।

10. विवृज्ज—वि + वृज् लाप् ॥ रामतपोवनम् रामाधिकृतं तपोवनम्, शाकपार्थिवदितम् ॥ 'इम्' is an अव्यय meaning आश्चर्य्य (wonder) here.

आहत is the better reading here for आनोत ।

11. एहि—आ + इ + लोट हि ।

12. Remark—(a) एवं गतः may also be taken as a सुप्सुपा compound meaning एतदवस्थाम् आपन्नः कुमारः । Compare “हा हा एवं गतो महाराजः” Act II ante.

(b) निष्क्रान्ति = रङ्गमञ्चात् प्रस्थिते ।

(c) प्रवेशकः = Interlude. Compare—

“प्रवेशकोऽनुदात्तोक्त्या नौचपावप्रयोजितः ।

अङ्गुर्वयान्तर्विज्ञेयः श्रेष्ठो विष्कम्भके यथा” ॥—Sahitya Darpana.

Praveshaka is an interlude which is acted by players of lower status. The Pravesaka is, so to speak, the connecting link between the past and the future events of the drama. For its diff. from विष्कम्भक see Act III.

(d) From the worldly point of view, people one and all condemn Kaikeyi for her destructive act, though later on in Act VI Bharata will support her, as this was due to मुनिशप on दशरथ ।

(ততঃ প্রবিশতি भरतो रथेन सुमन्त्रः सूतश्च)

भरतः—

स्वर्गं गते नरपती सुকৃতানুযায়ে

পৌরাশ্বপাতসলিলৈরনুগম্যমানঃ ।

দৃষ্টুম্ প্রয়াগ্যক্লপণেষু তপোবনেষু

রামাভিধানমপরম্ জগতঃ শশাঙ্কম্ ॥ ১ ॥

Prose.—সুকৃতানুযায়ে নরপতী স্বর্গে গতে (সতি) পৌরাশ্বপাতসলিলৈঃ অনুগম্যমানঃ (অহম্) অক্লপণেষু তপোবনেষু রামাভিধানম্ জগতঃ অপরম্ শশাঙ্কম্ দ্রষ্টুম্ প্রযামি ।

Eng.—(Then enters Bharata in a chariot as well as Sumantra and the charioteer)

Bharat.—His majesty has left for the next world along with his merits, and myself being followed by the tears of the citizens, am proceeding to the blessed penance-grove in order to visit Ramchandra, another moon of the world (or to visit another moon of the world known as Rama).

Beng.—(অনন্তর রথাক্রুত ভারত জুমন্তের ও সারথির প্রবেশ) .

ভরত—নিজ সুকৃতিসমভিব্যাহারে রাজা স্বর্গে গিয়াছেন । এখন গজর্জনয়ন পৌরবর্গের অশ্রুধারা দ্বারা অনুসৃত হ'য়ে আমি মনোরম তপোবনে রাম নামে প্রসিদ্ধ জগতের আর এক চক্রেয় সন্দর্শনে চলিয়াছি ।

Tika.—‘সুকৃতানুযায়ে’ সুকৃতম্ পুণ্যম্ অনুযায়ম্ অনুগামি ইত্যর্থঃ, সুকৃতম্ পুণ্যম্ এব অনুযায়ম্ সহযোগি অনুগামি ইত্যর্থঃ, তাহ্মসী স্বপুণ্যমানসহায়ী ইত্যর্থঃ ‘নরপতী দশরথী স্বর্গে গতে সতি’, অহম্ ‘পৌরাশ্বপাতসলিলৈঃ’ পৌরাষাম্ পুরবাসিনাম্ যঃ

चतुर्थोऽङ्कः

अश्रुपातः रामनिर्वासनजन्यं नेत्रवारिमोचनं ममापि विरहजन्यं तत्, तस्मात्
उदभूतः सलिलैः जलैः 'अनुगम्यमानः' अनुस्रियमाणः अहम् 'अकृपणेषु' रामस्य
अवस्थितिवशात् धन्येषु उदरिषु 'तपोवनेषु' रामाभिधानम् रामः अभिधानं यस्य तादृशं
रामनाम्ना प्रसिद्धम् अपरम् द्वितीयम् चन्द्रम् द्रष्टुम् प्रयामि गच्छामि । दशरथः
मृतः ; न कोऽपि तम् अनुगतः अपितु तस्य आत्मनः पुण्यमेव तम् अनुगतम् यस्यावलात्
स चन्द्रलोकम् गतवान् । [तथाहि "एकएव सुहृद्धर्मो निधनेऽप्यनुयाति यः ।"]
अहं तु इहैव जगति अपरम् चन्द्रम् द्रष्टुम् गच्छामि । कः सः ? रामचन्द्र एव । योहि
चन्द्र इव भुवनाह्लादकः । मया सार्द्धम् चलन्ति पुरवासिनः अश्रूणि मुञ्चन्तो माम्
अनुधावन्ति इति भावः ॥ वसन्ततिलकं वृत्तम् । रूपकभेदोऽलङ्कारश्च ।

Notes

1. सुकृतानुयात्र—adj to नरपतौ which has भावे ङी । सु शोभनम्
कृतमिति प्रादितत् । अनुपश्यात् याति इति अनु + या + घृन् (उणादि) = अनुयात्रम्
follower. सुकृतम् अनुयात्रम् यस्या तस्मिन्निति वङ् । Or अनु (पश्चात्) यात्रा
यस्मिन् । वङ् । सुकृतम् अनुयात्रं यस्या ।

2. पौराश्रुपातसलिलैः—अनुक्ते कर्त्तरि ङ्या । His merit follow
Dasaratha, but पौराश्रु follows me. पुरे भव इति पुर + अण् = पौरः ।
तेषाम् अश्रुपातः इति इतत् । अश्रूणाम् पातः, इति इतत् । तज्जन्यं सलिलम् इति
शाकपाथिवादि । तैः ।

3. अनुगम्यमानः—अनु + गम् + कर्मणि शानच् ।

4. अकृपणेषु—adj to तपोवनेषु । कृपणः दीनः । तस्मादन्य इति नञ् तत् ।
The तपोवन was so due to Rama's presence there. And he is a
veritable शशङ्क of this जगत् ।

5. रामाभिधानम्—रामः अभिधानम् यस्या तमिति वङ् ।

6. प्रयामि—प्र + या + लट् मिप् I proceed.

7. Remark.—Note—सुमन्त्र is Dasaratha's सारथि whereas सूत
here is Bharata's charioteer.

सुमन्त्रः—एष एष आयुष्मान् भरतः—

दैत्येन्द्रमानमथनस्य नृपस्य पुत्रो

यज्ञोपयुक्तविभवस्य नृपस्य पौत्रः ।

भ्राता पितुः प्रियकरस्य जगत्प्रियस्य

रामस्य रामसदृशेन पथा प्रयाति ॥ २ ॥

Prose. दैत्येन्द्रमानमथनस्य नृपस्य पुत्रः यज्ञोपयुक्तविभवस्य नृपस्य पौत्रः पितुः प्रियकरस्य जगत्प्रियस्य रामस्य भ्राता (भरतः) रामसदृशेन पथा प्रयाति ।

Eng. Sumantra—Here is long-lived Bharat who is the son of the King that humbled the pride of the demon-chief ; the grandson of that king, who employed his prosperity in rituals (sacrifices) ; the brother of Ramachandra who performed what is agreeable to his father and who is liked by the world ; this one (Bharata) follows the track of Ramachandra (or pursues the course adopted by Rama).

Beng. সুমন্ত্র—এই দীর্ঘায়ু ভারত—ইনি দৈত্যপতি শব্বরের গর্ব-বিশ্বংসী রাজা (দশরথের) পুত্র, যজ্ঞকার্যে সম্পদ্বিনিয়োগকারী অজ্ঞ রাজার পৌত্র ; পিতার প্রিয়কারী জগৎপ্রিয় রামের ভ্রাতা । ইনি রামচন্দ্রের অনুকরণ পথেই চলিতেছেন ।

Tika—एषः एष आयुष्मान् भरतः यः 'दैत्येन्द्रमानमथनस्य' दैत्येन्द्रस्य दैत्य-पतेः शब्वरस्य यः मानः गर्वः तस्य मथनस्य उन्मूलयितुः नृपस्य दशरथस्य पुत्रः ; (एव) 'यज्ञोपयुक्तविभवस्य' यज्ञे वेदोक्ते यागादिकर्मणि उपयुक्तः विनियुक्तः व्यवितः इत्यर्थः विभव ऐश्वर्यम् सम्पत् इति यावत् येन राज्ञा, तस्य नृपस्य अजस्य पौत्रः । 'पितुः प्रियकरस्य' दृष्टसम्पादकस्य 'जगत्प्रियस्य' लोकाभिरामस्य रामस्य भ्राता । (एवमेव) 'रामसदृशेन' रामस्य सदृशेन अनुकृषेण पथा मार्गेण, यादृशे सम्मार्गे

रामोविचरति तादृशं नैव सन्मार्गेण प्रयाति गच्छति । वीरपिटकसंघा व्रजस्थपिता-
महः असौ भरतः पितृप्रियसम्पादकस्य लोकप्रियस्य रामचन्द्रस्य एव अनुकूपम् सन्मार्गम्
अवलम्ब्य चलति इत्यर्थः ॥ अत्रापि वसन्ततिलकं वृत्तम् ।

Notes,

1. दैत्येन्द्रमानमथनस्य—adj to वृषस्य । दितेः सुतः इति दिति + ण्य =
दैत्यः । तेषामिन्द्र' इति इतत् । दैत्यराज शम्बरः । तस्य मानः गर्वः इतत् । तस्य
मथनः (मथकः) इति इतत् । मथतीति मथनः मथ् (भ्यादि) + कर्त्तरि लुट् ।
मन्य लुट् will give मन्यन ।

2. यज्ञोपयुक्तविभवस्य—adj to वृषस्य । यज्ञे उपयुक्तम् इति अतत् or
सहसुपा । उप + युज्, + क्त कर्मणि employed. तादृशः विभवः सम्यक् यस्य
तस्य इति बहु । Our poet makes Aja, a performer of यज्ञ like his
forefathers. But Ramayana does not directly countenance
this.

3. प्रियकरस्य—adj to रामस्य । प्रियं करोति इति प्रिय + कृ + ट
कर्त्तरि ।

4. जगतप्रियस्य—adj to रामस्य । जगतः प्रियः इति इतत् । तस्य ।

5. रामसदृशेन—adj to पथा । रामस्य सदृशम् इति इतत् । तेन ।

N. B.—Bharat is the worthy scion of the dynasty of
Raghu. He goes to take Ram back to Ayodhya and hence
Sumantra praises him thus. He is a follower of truth
like Rama.

भरतः—भोस्तात !

सुमन्त्रः—कुमार ! अयमस्मि !

भरतः—क तत्रभवान् ममार्थो रामः । कासो महाराजस्य
प्रतिनिधिः । क सन्निदग्रं सारवताम् । कासो प्रत्यादेशो राज्ञः-

লুম্বায়া: কৈকেয়া: । ক তত্ পাত্ৰ' যশস: । কাসৌ নরপতে: পুত্ৰ: ।
কাসৌ সত্যমনুব্রত: ।

Eng. Bh.—Noble Sir !

Sum.—Here I am Prince.

Bh.—Where is my venerable elder brother ? Where is that successor (representative) of His Majesty (Dasaratha), where is that best example of the firm or the great ? where is that vanquisher of Kaikeyi greedy of the kingdom ? (Or where is he who knocked the spine out of that throne-greedy Kaikeyi ; or who is a set-back to the throne-greedy Kaikeyi) ; where is that respectable (or object) of glory ? where is that son of the paramount King ? Where is that devotee of truth ?

Beng. ভ—ভাত ! সু—এই যে কুমার । ভ—ভাত ! কোথায় আমার পূজনীয় রাম ? কোথায় সেই রাজপ্রতিনিধি ? কোথায় সেই দৃঢ়চিন্তাগণের শ্রেষ্ঠ উদাহরণ ? কোথায় সেই রাজ্যাগ্ৰধূ কৈকেয়ীর বিজেতা ? কোথায় সেই যশের নিধান ? কোথায় সেই রাজপুত্র ? কোথায় সেই সত্যব্রত ?

Tika—‘মহারাजस्य प्रतिनिधिः’ प्रतिच्छविः उत्तराधिकारी, वा दशरथस्य कर्तव्या-
नाम् अनुव्रता । ‘सारवताम्’ उदारचेतसाम्, स्थैर्यशालिनाम्, वा सन्निदर्शन
सत्प्रशंसनं निदर्शनम्, दृष्टान्तरूपः राम, ‘क’ कुत्र । क असौ रामः यः एष
‘कैकेयाः प्रत्यादिशः’ परामर्शविधाता, निराकृतिः ; यः स्वमहत्त्वेन कैकेयाः लघुत्वं
निमित्तवान् इत्यर्थः ॥ ‘सत्य’ प्रति ‘अनुव्रतः’ अनुरक्तः । अनुरक्तम् अनुगतं वा
व्रतं यस्य स अनुव्रतः [“प्रादिभ्यो”—इति बहुव्रीहिः । तथा च रामायणम्,
“राममनुव्रतोऽहम्” etc.] ‘असौ रामः क’ कुत्र वर्तते । यद्वा ‘सत्यम्’ अनु लचीकृत्य
[लच् मथे ‘अनु’ कर्मप्रवचनीयम् । तदयोगे ‘सत्यम्’ इति द्वितीया] ‘व्रतः’ = व्रतवान्
[व्रतमस्ति अस्य इति व्रत + अच् मत्वर्थीयः अश्वादि = व्रतः i. e. व्रतयुक्तः] ॥

मम मातुः प्रियं कर्तुं म् येन लक्ष्मीर्विसर्जिता ।

तमहं द्रष्टुमिच्छामि दैवतं परमं मम ॥ ३ ॥

Prose.—येन मम मातुः प्रियं कर्तुं लक्ष्मीः (राजलक्ष्मीः) विसर्जिता । तम् अहम् द्रष्टुम् इच्छामि । (सः) मम परमं दैवतम् (भवति) ।

Eng.—I want to see him who has abandoned the royal fortune in order to do good (do what is agreeable) to my mother ; he is the greatest (or best) deity of mine.

Beng.—যিনি আমার মাতার প্রিয়কার্য সম্পাদনের জন্য রাজলক্ষ্মী পরিত্যাগ করিয়াছেন তাঁহাকে আমি দেখিতে অভিনাষী । তিনি আমার শ্রেষ্ঠ দেবতা ।

Tika.—येन रामचन्द्रेण मम मातुः प्रियम् अभिलषितम् कर्तुम् लक्ष्मीः राजौश्वर्थम् विसर्जिता परित्यक्ता, तम् महापुरुषम् अहं द्रष्टुम् इच्छामि । (सः) मम परमं श्रेष्ठं दैवतम् देवता । मम मातुः कृते परित्यक्तराजाः रामो हि मे परमो देवः ।

Notes

1. विसर्जिता—वि + सज् + णिच् (स्वार्थे) + क्त कर्मणि, स्त्रियामाप् ।

सुमन्द्रः—कुमार ! एतस्मिन्नाश्रमपदे—

अत्र रामश्च सीता च लक्ष्मणश्च महायशः ।

सत्यं शीलं च भक्तिश्च येषु विग्रहवत् स्थितम् ॥ ४ ॥

Prose.—अत्र महायशः रामश्च सीता च लक्ष्मणश्च (सन्ति) ; येषु सत्यं शीलं च भक्तिश्च (इति त्रयम्) विग्रहवत् स्थितम् ॥

Eng.—Prince, in this hermitage, where live the highly glorious Ram, Lakshmana and Sita i. e. truth, character and devotion appear to live incarnate in them.

Beng.—কুমার এই আশ্রমস্থানে—যেখানে মহাযশা রাম লক্ষণ ও

गीता आछेन—गता, नील एवं भक्ति मूर्ति परिग्रह करिग्राहि येन ईशान्देन मध्ये अवस्थिति करितेछेन ।

Tika.—कुमार युवराज ! 'एतस्मिन् आश्रमस्थाने' तव आर्यो रामो वर्त्तते । तथाहि—अत्र हि महायशः यशस्वी रामः यशस्विनी सीता च (एवं) यशस्वी लक्ष्मणश्च सन्ति । [ननु कथं ते यशस्विनः ? उच्यते—] 'येषु' रामे, सीतायाम् लक्षणे च 'सत्यम्' [रामचन्द्रे सत्यनिष्ठा] 'शील' च चारिवम् च । सीतायाम् शीलम् चरितोत्कर्षः पातिव्रत्यम् इत्यर्थः] एवं 'भक्तिस्य' सेवा च [लक्षणे भक्तिः भावभक्तिः—भाव सेवा] । विग्रहवत् मूर्तिपरिग्रहम् विधाय इव स्थितम् । तथाहि सत्यं नाम मूर्तिम् परिगृह्य रामचन्द्रे तिष्ठति । स हि सत्यस्य प्रतिमूर्तिः । एवं सीता शीलस्य तथा लक्ष्मणस्य भक्तेः । रामी सत्यस्वरूपो परमात्मा, सीता प्रकृतिर्वा विष्णुमाया, लक्ष्मणो परमात्मसबको जीवात्मा । स हि मायामाश्रित्य एव भक्त्या परमात्मानम् अनुगच्छति ॥ ततः रामः सीता लक्ष्मण इतेष्व युक्तः क्रमः रामायणे तथावापि निर्दिष्टः ।

Notes

1. आश्रमपदे—अधि ७मी । आश्रमस्य पदम् स्थानमिति इतत् ।
2. महायशः—महत् यशः यस्य स इति बहु । It qualifies Ram and should be made to qualify Sita and Lakshman as well.
3. विग्रहवत्—विग्रहः मूर्तिः । स अस्य अस्ति इति मतम् ; neuter because शीलम् is neuter ; and so is सत्यम् । or सामान्ये नपुंसकम् । or see our Prose. It should be made to qualify all the three ; thus सत्यं विग्रहवत्, शीलं विग्रहवत्, भक्तिस्य विग्रहवतीस्थिता । In this case or construction स्थिता may be the reading here.

भरतः—तेन हि स्थाप्यताम् रथः ।

सूतः—यदाज्ञापयति आयुषान् । (तथा करोति) ।

भरतः—(रथादवतीर्थं) सूत ! एकान्ते विद्यामय अश्वान् ।

सूतः—यदाज्ञापयति आयुषान् ।

भरतः—भोस्तात ! निवेद्यताम् निवेद्यताम् ।

सूतः—कुमार ! किमिति निवेद्यते ।

भरतः—राजालुब्धायाः कैकेयाः पुत्रो भरतः प्राप्त इति ।

सुमन्त्रः—कुमार ! अलं गुरुजनापवादम् अभिधातुम् ।

भरतः—सुष्ठु, न न्यायम् परदोषम् अभिधातुम् । तेन हि उच्यताम् इक्ष्वाकुकुलन्यङ्गभृतो भरत दर्शनमभिलषतीति ।

Bh.—Then, please, stop the car.

Suta.—As the long-lived one commands (does so).

Bh.—(Alighting from the car) Ho charioteer ! inform please inform (me to Ramchandra).

Su.—Prince what (or how) shall I inform him ?

Bh.—(Inform him that) Bharat, the son of throne-greedy Kaikeyi has arrived.

Sumantra.—Prince what is the use (no need) of speaking demerits (infamy) of a superior one.

Bh.—Quite so ! (Right indeed) ; it is not proper to speak the demerits of others ; then please inform him that Bharata the bane of the line of Ikshvaku seeks an interview.

Beng. ভারত—তাহা হইলে রথ স্থাপিত করুন (বা থামান) ।
সূত—আম্বুয়ানের যেরূপ আদেশ । (তাহাই করিলেন) । ভ—(রথ
হইতে নামিয়া) সারথি ! নিভৃত স্থানে অশ্বগুলিকে বিশ্রাম করান ।
সূত—আম্বুয়ানের যেরূপ আজ্ঞা । ভ—সূত ! (আমার আগমনবার্তা
রামচন্দ্র সমীপে) বিজ্ঞাপিত করুন ! বিজ্ঞাপিত করুন । সুমন্ত্র—কুমার !
কি বিজ্ঞাপিত করির ? (or কিভাবে জানাইব ?) ভ—রাজাবুঝা

কৈকেয়ীর পুত্র ভরত আগিয়াছে (এইরূপ জ্ঞানান)। সু-কুমার! গুরুজনের অপবাদকাহিনী বলিয়া কি হইবে। ভ—ঠিক! অপরের দোষ বলা উচিত নয়। তবে বলুন যে ইক্ষ্বাকুকুলকলঙ্ক ভরত দর্শনাভিলাষী।

Tika.—‘স্থাপ্যতাম্ রথঃ ত্বয়া’ অব রথং স্থগিতং কুরু। ‘নিবেদ্যতাং ত্বয়া’ মম আগমনবার্তাম্ রামচন্দ্রায় বিজ্ঞাপয়তু भवान्। [সম্মুখে অব দিবক্তি:]। ‘রাজ্যলুপ্তায়াঃ’ রাজ্যলীভবত্যাঃ। ‘গুরুজনাপবাদম্’ গুরুজনস্য পূজনীয়ত্যাঃ সাতুঃ অপবাদম্ দোষম্ অভিধাতুম্ কথয়িতুম্ অলম্ প্রযোজনং নাস্তি। [অলংযোগে তুসুগঃ প্রয়োগঃ আর্জএব ইতি প্রাগুক্তম্]। সুহৃ সাধু কথিতং ত্বয়া। ন্যায়ম্ এতন্ উচিতং ন ভবতি। ‘ইক্ষ্বাকুকুলন্যঙ্কভূতঃ’ ইক্ষ্বাকুবংশস্য ন্যঙ্কভূতঃ কলঙ্কস্বরূপঃ, নিলুপ্তম্ অঙ্কম্ ইতি ন্যঙ্কম্ তত ইব, বা ন্যঙ্কেন তল্যম্ ইতি ন্যঙ্কভূতম্ (নিত্যসমাসঃ)। নিলুপ্তাঙ্কতুল্যঃ। ‘অভিলষতি’ কাংচতি।

Notes

1. বিশ্বাময় — বি + যম + ণিচ্ + লোট হি। “মিতাক্সস্বঃ” ইতি স্বৰ্বে ব্যব-স্থিতবিভাষাশ্রয়ণাত্ অর্ধে ঙ্গস্তো ন ইতি প্রাগুক্তম্।
2. নিবেদ্যতাম্—নি + বিদৃ + ণিচ্ + কর্মণি তাম্ (লোট)।
3. প্রাপ্তঃ—প্র + আপ্ + ক্তঃ কর্তরি; হারদিশ্ প্রাপ্তঃ = আগতঃ।
4. গুরুজনাপবাদম্—গুরুঃ এব জন ইতি কর্মধা। তস্য অপবাদস্তমিতি ইতন্
5. অভিধাতুম্ — অমি + ধা + তুম্। “অলংখল্লোঃ প্রতিষেধযোঃ প্রাচাং জ্ঞা” ; ইতি স্বর্বেণ অলংযোগে জ্ঞাপ্যত্বঃ যুক্তঃ স্যাত্।

But to use তুসুগ্ instead of জ্ঞাপ্ is an idiom peculiar with Bhasa only. See ante also.

সুহৃ—অব্যয়ম্। Construe পরদোষমভিধাতু (ময়া) ন ন্যায়াম্ ইতি সুহৃ ভবতি। এতন্ ময়া অনভিধেয়ম্—ময়া অভিধাতুম্ নন্যায়াম্; for a Similar use compare—“ঐযং ন্যাখ্যা ময়া সৌচয়িতুং ভবতঃ”—Rag. II. 55.

7, न न्यायम् परदोषम् अभिधातुम्—construe मया परदोषमभिधातुम् न धायाम् ; here तुसुन is used in connection with अस्यार्थ understood ; न्यायम् is adverb modifying the verb understood.

8. इच्छाकुकुलन्यङ्गभूतः—adj to भरतः । इच्छाकोः कुलमिति इतत् । निरुक्तम् अङ्गम् इति प्रादि । इच्छाकुकुलस्यन्यङ्गमिति इतत् । तदिव or तेन तत्त्वम् इति तुल्यार्थे भूतप्रयोगः नित्यस्य समासः, इच्छाकुकुलकलङ्कस्वरूपः इत्यर्थः ।

सुमन्त्रः—कुमार ! नाहमेव वक्तुम् समर्थः । अथ पुनर्भरतः प्राप्त इति ब्रूयाम् ।

भरतः—न न । नाम केवलमभिधीयमानमकृतप्रायश्चित्तमिव मे प्रतिभाति । किम् ब्रह्मघ्नानामपि परेण निवेदनम् क्रियते ? तस्मात् तिष्ठतु तातः । अहमेव निवेदयिष्ये । भोः भोः निवेद्य-ताम् तत्रभवति पितृवचनकराय राघवाय ।

Su.—Prince ! I am unable to speak like that. Then—
I should say that Bharat has arrived ?

Bh.—No ! no ! meseems that utterance of the mere name of mine will not atone (for my sin). Do killers of Brahmins introduce themselves through others ? Therefore ! noble sir ! stop please. I shall inform my arrival (i. e, introduce myself) ; oh ! (who is here ?), please inform the venerable Ramchandra who is obedient to his father's command.

Beng. সু—কুমার ! একথা বলিতে পারিবনা । তবে বলিব যে ভরত এসেছেন । ভরত—নানা গুণু নাম বলিলে আমার প্রায়শ্চিত্ত করা হইল না এইরূপ মনে হইতেছে । ব্রাহ্মহত্যাকারীদের পরিচয় প্রদান কি অপরের দ্বারা হয় ? অতএব তাত ! আপনি ধামুন । আমিহঁ

निवेदन करिय । के आहैन, पिठ् आछापानी पूछनीस बागछकके जानान ।

Tika.—केवल नाम विशेषणवर्जितं मे नाम, 'अभिधीयमानम्' कथ्यमानम् । 'अकृतप्रायश्चित्तम्' आत्मदोषस्य अख्यापनात् अनाचरितम् (अननुष्ठितम्) प्रायश्चित्तम् पापनाशकं कृत्यम्, आत्मदोषप्रख्यापनरूपम्, यत्र तादृशम् । मद्दोषाख्यायकं विशेषणं वर्ज्यं यित्वा उच्चारितं खलु मे नाम अनाचरितप्रायश्चित्तमिव मे प्रतीयते इत्यर्थः—आत्म-
ख्यापनमपि प्रायश्चित्तमिति स्मृतिशस्त्रे कथितम् । प्रतिभाति = प्रतीयते । [ननु सुमन्त्रः खलु तादृशभावेन भरतस्य नाम उच्चारितुम् नाभिलषति चेत्—तत्र "किम्" इत्यादिना उत्तरं पठति] । ब्रह्महत्याकारिणः खलु नैव परमुखेन आत्मपरिधायम् प्रददते अहमपि तेषाम् इव पापम् आचरितवान्, तस्मात् हे सुमन्त्र त्वमवतिष्ठ, अहं स्वयमेव आत्मनः आगमनवार्ताम् विश्वापयिष्यामि । भोभोः!—कोऽव तिष्ठति ? यो हि तिष्ठति स रामचन्द्राय निवेदयतु [सम्प्रदाने ऽर्थी] । कौटशाय ?—'पितृवचनकराय' पिताज्ञा-
पालने ननु किं निवेदयिष्यति ? श्लोकेन अस्य उत्तरं पठति ।

Notes

1. नाम—The base is नामन् here meaning name ; subj to प्रतिभाति ।

2. अभिधीयमानम्—अभि + धा + शानच् कर्मणि ; adj to नाम ।

3. अकृतप्रायश्चित्तम्—न कृतमिति नञतत् ; 'अकृतं' प्रायश्चित्तं यत्र तादृशमिति बहु ; adj to नाम । प्रायः इति तपः उच्यते, चित्तं तस्य विशेषणम् । Thus प्रायश्चित्तम् = प्रायश्चित्तम् with सुझागस by "प्रायस्त्वचित्तचित्तयोः" ।

4. प्रतिभाति—प्रति + भा + लटति appears.

5. 'ब्रह्मघ्नानां—निवेदनमिति कृतप्रत्ययान्तशब्दयोगे कर्मणि इष्टौ । ब्रह्म + हन् + टक् or क कर्तरि (see ante Act I under शब्दत्रयम्) ।

6. निवेदनम्—नि + विद् + शिच् + लुङ्ति ; उक्ते कर्मणि १सा ।

7. पितृवचनकराय—adj to राज्ञोक्तिः । पितृवचनम् इति इतत् ; तस्मै कर्तरि इति उपपदितम् ; पितृवचनम् + कृ + ट् कर्तरि क्वाप् ।

निष्ठुणश्च कृतघ्नश्च प्राकृतः प्रियसाहसः ।

भक्तिमानागतः कश्चित् कथं तिष्ठतु यांत्विति ॥ ५ ॥

Prose.—निष्ठुणश्च कृतघ्नश्च प्राकृतः प्रियसाहसः भक्तिमान् कश्चिदागतः । कथम् (सः) तिष्ठतु यातु इति ।

Eng.—A certain cruel, ungrateful, inglorious and rash person but a devoted one has arrived. Will he wait or go away ?

Beng.—निष्ठुर, कृतघ्न, नीच, एवं उद्धृताप्रिय अथच भक्तिमान् कौन व्यक्ति आगियाहै । से कि दौडाहेदे नौ चमिया यादे ।

Tika.—‘निष्ठुणः’ निष्ठुरः (एवं) ‘कृतघ्नश्च’ अकृतघ्नश्च ‘प्राकृतः’ नीचः ‘प्रियसाहसः’ औद्धत्यप्रियः क्रूरकर्मप्रियः (तथापि) ‘भक्तिमान्’ रामे प्रीतिमान् ‘कश्चित्’ जनः आगतः ‘रामस्य दर्शनाभिलाषी सन्’ अत्र उपस्थितः । ‘कथं’ किम् स तिष्ठतु—दर्शनं लप्स्यते इति आशया अत्र किं स स्थास्यति ? ‘यातु’ इति तत्र दर्शनं न तेन लप्स्यते इति विज्ञाय स स्थानात् अघात् प्रतिष्ठताम्—[इति हे अत्र ‘अवस्थायिजन ? रामचन्द्राय त्वं निवेदय ॥ “न नामयद्दणं कुर्यात् कृपणस्य गुरोस्तथा अभिशप्तस्य पद्मस्य मातापिवोर्विशेषतः” इति अभिशप्तस्य नामयद्दणम् निषिद्धम् । भरतस्तु आत्मानम् अभिशप्तं मन्यते इति “कश्चित्” इत्यनेन स्वपरिचयं प्रदत्तः ।

Notes

1. निष्ठुणः—निरस्ता वृथा यथा यस्य स इति बहु ।
2. कृतघ्नः—कृतम् (उपकारम्) हन्ति इति उपपदतम् । कृत + हन् + टक् or क कर्त्तरि । See ante.
3. प्रियसाहसः—प्रियं साहसं यस्य स इति बहु । पक्षे साहसप्रियः by “वा प्रियस्य” । ‘वीथीम्’ नरहत्या, परदारहरणम् इत्यादीनि क्रूरकर्माणि खलु “साहसम्” इति स’श्रयां अभिवीयन्ते ।
4. तिष्ठतु, यातु—प्राप्तकाले लोट ।

(ततः प्रविशति रामः सीतालक्ष्मणाभ्याम्)

रामः—(आकर्ण्य सहर्षम्) सौमित्रे ! किं शृणोषि ? अयि विदेहराजपुत्रि ! त्वमपि शृणोषि ?

Eng.—(Then enter Ram with Sita and Lakshman).

Ram.—(Having heard, with joy) Son of Sumitra ! have you heard ! Daughter of the king of Videha ! have you too ?

Beng, (अनन्तर सीता ও লক্ষ্মণসহ রামের প্রবেশ) । রাম (ভরতের কর্ণগ্রব শ্রবণ করিয়া মহর্ষে) গোমিত্রি, শুনিয়াছ কি । বিদেহরাজ-নন্দিনি । তুমিও শুনিয়াছ কি ?

Notes

1. सीतालक्ष्मणाभ्याम्—अत्र गम्यमान (understood). सहस्रशब्दयोगे ३या ।
2. विदेहराजपुत्रि—vocative case. विदेहानां राजा इति इतत् ; समांसान् by the rule—राजाहःसखिभ्यष्टच् । तस्य पुत्री इति इतत् ।

कस्यासौ सदृशतरः स्वरः पितुर्मे

गाम्भीर्यात् परिभवतीव मेघनादम् ।

यः कुर्वन् मम हृदयस्य वन्धुशङ्काम्

सखेहः श्रुतिपथमिष्टतः प्रविष्टः ॥ ६ ॥

Prose.—पितुर्मे सदृशतरः कस्य असौ स्वरः, यः गाम्भीर्यात् मेघनादं परिभवतीव । (अथ यः) सखेहः (सन्) मम हृदयस्य वन्धुशङ्काम् कुर्वन् इष्टतः श्रुतिपथम् प्रविष्टः ।

Eng.—Whose is this voice that resembles much the voice of my father and that beats the roaring of the cloud in (point of) gravity ; affectionate as it is, it had desirably entered my ear giving rise to the belief that it comes from one favourable unto me.

Beng.—ए कर्णश्वर काहार ? ऐसे अनेकथानि आमार पितारहे कर्णश्वरें तूल्य ; ए से गाभीर्ये मेवध्वनिके ओ हाराईयाछे । मेहमय एहे श्वर आमार रुदये “ए आमार बज्जु” एहे भाव जागाईया आकाङ्क्षित भावेहे आमार कर्णकुहरे प्रवेश करियाछे ।

Tika.—‘पितुः मे’ मम जनकस्य दशरथस्य ‘सदृशतरः’ अतिशयेन तुल्यः ‘असौ’ अधुनैव मया श्रुतः ‘स्वरः’ कण्ठध्वनिः ‘कस्य जनस्य भवति’ इति । (यः स्वरः) ‘गाम्भीर्यात्’ हेतोः गम्भीरत्वात् मन्दत्वात् ‘मेघनादं’ जलदशब्दम् ‘परिभवति’ तिरस्करोति इव इत्यहमुत्प्रेक्षे, जलदध्वनेरपि गम्भीरतरः कस्य असौ कण्ठरवः यो मे पितुरेव ध्वनिम् अनुकरोति इत्यर्थः । ‘यः स्वरः सङ्गृहः’ स्निग्धः स्नेहमयः इत्यर्थः सन् ‘मम हृदयस्य वन्धुशब्दाम्’ अस्य ध्वनेरुच्चारयिता मे वन्धुरेव न खलु शब्दः इति सम्भावनाम् ‘कुर्वन्’ जनयन् ‘इष्टतः’ अभिलषितत्वेन आकाङ्क्षित इति भूत्वा ‘श्रुतिपथं’ कर्णकुहरे प्रविष्टः आगतः । अस्या स्वरस्या स्निग्धत्वं कथयति—यत् अस्या उच्चारयिता मे वन्धुर्भवेत् एव च अयं स्वरः मया वाङ्मूक्तः सन् (कांक्ष्यमानः मन्) मम श्रवणम् आगतः इति भावः ।

Notes

1. सदृशतरः—अयम् अनयोरतिशयेन सदृशः इति तरप् । Here the comparison is between the voice of Bharat and any other voice ; thus the comparison is rather a mental one.

2. गाम्भीर्यात्—हेतौ प्रसी ; यद्वा गाम्भीर्यमाश्रित्य इति ल्यप् लोपे प्रसी ।

3. मेघनादम्—मेघस्य नादस्तमिति इतत् ।

4. परिभवति—परि + भू + लट् तिप् । It means तिरस्करोति beats.

5. इव—It denotes उत्प्रेक्षा (surmise) here = methinks,

अहमुत्प्रेक्षे ; अन्यथ ।

6. सङ्गृहः—सङ्गृहेन सह वर्तमानः यः स इति बहु ; adj to यः ।

7. वन्धुशब्दाम्—obj to कुर्वन् । शब्दा = सम्भावना—आशा । वन्धु, इति शब्दा सहसुपेति समासः । Or वन्धोः शब्दा, इतत् ।

৪. ইষ্টতঃ—ইচ্ছা + ক্ত ভাবে । ইষ্টম্ অমিলখিতম্ । ততঃ পশ্চমীস্থানে তস্ ।
ইষ্টতঃ = ইষ্টাত্ ; হিতৌ ধ্রুসৌ ।

৯. স্তুতিপথম্—স্তুতিঃ শ্রবণস্য কর্ণস্য ইতি যাবৎ পথ্যাঃ ইতি ইতৎ । সমাসান্
by the rule ‘ক্ পূর্ব্ধু পথ্যমানচ্চ’ ; ; obj. of প্রতিষ্টতঃ ।

লক্ষ্ণঃ—আর্য্য মমাপি খল্বে ষ স্বরসংযোগী বম্বুজনবহু-
মানম্ আবহতি । এষ হি—

ঘনঃ স্যষ্টৌ ধীরঃ সমদ্বষভস্মিগ্ধমধুরঃ,

কলঃ কণ্ঠে বচ্চস্বনুপহতসম্ভাররমসঃ ।

যথাস্থানম্ প্রাপ্য স্ফুটকরণনানান্ধরতয়া

চতুর্ণাম্ বর্ণানামভয়মিব দাতুং ব্যবসিতঃ ॥৩॥

Eng. Lak. – Venerable sir, this voice also commands friendly feeling from me. Deep, grave and distinct as this voice is, it is affectionate and sweet like the sound of a bull in high spirits and at the same time it is indistinctly sweet at the throat ; properly touching the different vocal organs, and its various letters being distinctly pronounced, it is forceful in rising uninterruptedly in the heart, and it pledges, as it were the assurance of safety to the four castes.

Beng.—আর্য্য এই স্বর সংযোগ আমারও বন্ধুজনোচিত শ্রদ্ধা (আদর) জন্মাইতেছে । এই স্বর ঘন স্পষ্ট এবং গম্ভীর । মদোন্মত্ত বুকের রবের ত্রায় শ্লিগ্গগম্ভীর এবং কণ্ঠদেশে অব্যক্ত মধুর (এই স্বর) । যথাযথ উচ্চারণ স্থানে অভিব্যক্ত ও ইন্দ্রিয়রাজিরদ্বারা পরিস্ফুটরূপে উচ্চারিত হইয়া এবং হৃদয়দেশে অপ্রতিরুদ্ধ গতিদ্বারা বেগবান্ হইয়া চতুর্কর্ণের অভয় প্রদানে যেন উত্তত হইয়াছে ।

Tika.—एष स्वरः कौटुशः इति तं वर्णयति । अन्यः—एष हि 'वनः' गभीरः, 'स्पष्टः (सुश्राव्यः) धीरः' गभीरश्च । 'समदहषभमिग्धमधुरः'—समदसत्स्य षष्ठस्य स्वर इव स्निग्धः सरसः तथा मधुरः हृद्यश्च । एवं च स नादः 'कण्ठे' कण्ठदेशे उत्पत्तिसमकाले एव इत्यर्थः 'कलः' अव्यक्तमधुरः । अपि च अयम् ध्वनिः यथास्थानं वर्णानां कण्ठतालुप्रभृतीनि यानि यानि उच्चारणस्थानानि वर्तन्ते तानि यथायथरूपेण 'प्राप्य' संस्पृश्य 'स्फुटकरणनानाचरतया' स्फुटम् स्पष्टं करणम् इन्द्रियं लक्षणाद्व्या इन्द्रियप्रयत्नः येषाम् तादृशानां नानाचराणाम् विविधानां वर्णानाम् भावः तेन हेतुना । विविधाः खलु वर्णाः वाङ्मयप्रयत्नेन तथा आभ्यन्तरप्रयत्नेन च स्फुटमुच्चारिताः—तेनैव हेतुना प्रयत्नश्च तादृश इति स सिद्धान्तकौमुद्याम् वर्णप्रकरणे द्रष्टव्यः । [यतः सर्वेषु एव वर्णेषु उच्चारणेकाले प्रयत्नः स्फुटः—अतएव । 'वचमि' हृदयदेशे भावप्रकाशकस्य स्वरस्य उत्पत्तिस्थले इत्यर्थः 'अनुपहतः' केनापि विघ्नेन इन्द्रियदोषेण वा अप्रतिरुद्धः 'सञ्चाररभसः' गतिवंग—वह्ननदेशात् सुखदारेण निर्गमनं यावत् केनापि इन्द्रियदोषेण अस्पष्टः एष स्वरः इति भावः । तथाचोक्तं पाणिनीयशिक्षायाम्—“आत्मावुह्ना मनोयुक्ते विवक्षया । मनः कायाग्रिमाहन्ति र प्रेरयति मारुतम् । मारुतक्षूरसि खम् मन्त्रं जनयति स्वयम्...कण्ठे मध्यमं त्रैष्ठानुगम्...सोदीर्घो मूर्ध्नि अभिहृती वक्त्रमापय मारुतः वर्णान् जनयते .”] 'चतुर्णाम् वर्णानाम्' ब्राह्मणादिचातुर्वर्ण्यस्य अभयं दातुम् विपदः परिवातम् व्यवसितः कृत-प्रयत्नः इव इत्यहमुत्प्रेक्षे । ईदृशं खलुतेजोदमोयम् स्वरः—यत मनो अयम् चातुर्वर्ण्यस्य अभिरक्षणे उद्यतस्तिष्ठति इति भावः । शिखरिणीहस्तम् ॥

Notes.

1. Compare—"अविज्ञातेपिवन्धौ बलात् प्रह्लादनेमनः" and "विमलं कलुषीभवच्चैत, कथयतेऽव हृतेषिणं रिपुं वा"—Bharavi. A friend's sight or sound make him speak as such.

2. समदहषभमिग्धमधुरः—सदेन (high spirit) सङ्घवर्त्तमानः य सः इति समदः बहु । समदः हषभः इति कर्मधा । समदहषभ इव (लक्षण्या समदहषभस्य स्वर इव) मिग्धमधुरः इति उपमानसमासः । मिग्धशसौ मधुरश्चेति कर्मधा ।

3. यथास्थानम्—यद्योचितं स्थानमिति याक-पार्थि'वादित्वात् समासः । Obj. to प्राप्य ।

4. स्फुटकरणनानाचरतया—स्फुटानि सुस्पृष्टानि करणाणि इन्द्रियप्रयत्नः येषां तानि इति बहु । नाना अक्षराणि इति कर्मधा, सहस्रसुपा वा । स्फुटकरणानि नानाक्षराणि यस्मिन् तत् इति बहु । तस्य भावः इति तत्र प्रत्ययः । तथा-इति द्वितीया । Construe—स्फुटकरण-नानाचरतया वक्षसि अनुपहतसञ्चाररभसः ।

5. अनुपहतसञ्चार-रभसः—adj. to स्वरः । सम् + चर् + वञ = सञ्चारः सञ्चलनम् । तव यः रभसः इति सुप् सुपा । उप + हन् + क्त = उपहतः । न उपहतः इति अनुपहतः नञतत् । अनुपहतः सञ्चाररभसः यस्य स इति बहु । Panini also in his Siksha writes—"वर्णाः प्रयोक्तव्याः नाव्यक्ता न च पीडिता ।" The passage of sound through the chest etc. should be free unobstructed and smooth.

6. व्यवसितः—वि + अच + सी + क्त कर्त्तरि । उद्यतः इत्यर्थः । Comp. "वातुं लोकान् इव कायवान् अस्ववेदः" "धृतमिव शरीरं ब्रह्मकोषस्य गुप्तौ" &c. Bhavabhuti.

Remark—Bharata's भक्ति make him look upon Rama as a divinity ('देवतं परमं मम—sl. 3), and Rama is सत्य incarnate (as Sumantra says here), so also भरत is भक्तिमान् on राम (sl. 5). And Bharata is also like राम (रामसदृशेन पथा प्रयाति), so his sound made Rama think him as his वन्धुः ।

रामः—सर्वथा नायमवान्धवस्य स्वरसंयोगः । क्लेदयतीव मे हृदयम् । वत्स लक्ष्मण ! दृश्यताम् तावत् ।

लक्ष्मणः—यदाज्ञापयति आर्यः । (परिक्रामति) ।

भरतः—अये कथं (? अहो कष्टं) न कश्चित् प्रतिवचनं प्रयच्छति । किन्तु खलु विज्ञातोऽस्मि कैकाय्याः पुत्रो भरत प्राप्त इति ।

लक्ष्मणः—(विलोक्य) अये आययो रामः । न न—रूप-
सादृश्यम् ।

Eng.—Ram.—At any rate it can not be an unfriendly voice. (or It cannot be the voice of an opponent), as it sweetens (touches) my heart. My darling Lakshmana ! Just see !

Lakshman—As your respected self commands. (walks round).

Bharat—Alas ! How does no one make any reply ? Is that they have recognised me as the son of Kaikeyi (or they know the son of Kaikeyi has arrived).

Lakshman—(having seen) well ! it is venarable Rama ! Oh—no no, there is similarity of person.

Beng.—राम—ये दिक् दिये होक् ना केन एतो कोन अमित्तेर कर्षश्च नय—(केनना) ईहा आमार हृदयके आर्द्र करितेछे । बৎस लक्ष्मण ! देखिया आईस । लक्ष्मण—आर्योय येरूप आदेश । (परिक्रमण करिते लौगिलेन) । भरत—अहो ! केहई ये कोन उत्तर दितेछेन ना ? तबे कि कैकेयीर पुत्र भरत आगियाछे এই ভাবেই আমাকে ইহারা জানিয়াছেন । লক্ষ্ণ—(অবলোকন করিয়া) একি ! আৰ্য্য রাম ! না না এ যে শুধু রূপগত সাদৃশ্য ।

Tika.—‘क्षिद्यति’ क्षिन्नं करोति, ‘आद्र’ करोति, सरसं स्पृशति इति भावः । ‘प्रतिवचन’—प्रत्युत्तरम् । प्रत्युत्तरमप्राप्य आशङ्कते—किन्तु इत्यादिना । अयमर्थः —“तथा खलु कैकेया भरतस्य कृते अहं राज्यात् निर्व्यासितः—तस्याः एव पुत्री भरतः अत्र आगतः । नूनम् तस्य मनसि पापं वर्तते अतएव तस्य वचनस्य प्रतिवचनं न दातव्यम्”—इत्येव विविच्य किं न रामः, अन्यः कश्चिद्वा न मे वचनस्य उत्तरं ददाति । ‘रूपसादृश्यम्’ रामस्य रूपेण सङ्ग अस्य आगन्तुकस्य सादृश्यं वर्तते ।

Notes

1. क्तिदयति—क्तिद् + णिच् + लट्, ति ।

2. Remark—Here all editors read कथम् in Bharta's speech, but we suggest कष्टम् here to improve the pathos of Bharata's mind and to bring better dramatic effect.

3. रूपसादृशम्—रूपस्य सादृशमिति इतत् ॥

N. B.—Due to the similarity of Bharat's persons etc with Rama, Lakshman became astounded ; in the next moment he corrected his error in the next sloka.

सुखमनुपमं त्वार्यास्याभं शशाङ्कमनोहरं

मम पितृसमं पीनं वक्षः सुरारिशरक्षतम् ।

दुःखतिपरिहृतस्ते ज्योतिर्जगत्प्रियदर्शनो

नरपतिरयं देवेन्द्रो वा स्वयं मधुसूदनः ॥ ८ ॥

Procse order.—(अस्या) सुखम् त् आर्यास्याभम् शशाङ्कमनोहरम् अनुपमम् (भवेति) । (अस्या) पीनं वक्षः सुरारिशरक्षतम् मम पितृसमम् ; दुःखतिपरिहृतः जगत्प्रियदर्शनः अयं तेजोराशिनरपतिर्वा देवेन्द्रो वा स्वयं मधुसूदनो वा ।

Eng.—His face bears the very radiance of venerable Rama's—it is lovely like the moon's and unparalleled ; his wide chest resembles that of my father, pierced by the arrow of the enemy of Indra ; is this heap of majesty encircled by radiance and appearing agreeable (pleasing) to the (people of) the world, the ruler of men or gods, or the killer (destroyer) of the demon Madhu (Madhusudan—) himself ?

Beng.—ईहार मुखानि ठिक आर्या रामचन्द्रेर मुखेर आभाबुक्त ;
चन्द्रेर आर्य मनोहर एवं तुलना रहित । ईहार विशाल बक्कःखल ईन्द्र-
रिपूत्रशरेर्विक्त आमार पितार बक्केर आर्य । द्युतिमण्डित जगत्-
निवासोर प्रियदर्शन एहे तेजोराशि कि नरपति अथवा सुरपति अथवा
अग्रं मधुसूदन ।

Tika.—रूपमादृश्याम् विवर्णोति — ‘अस्य’ मम पुरतः स्थितस्या (भरतस्य इत्यर्थः)
‘मुखम् तु आर्यासामभम्’ आर्यास्य रामचन्द्रस्य यत् आसाम् मुखम् अस्य आभा इव
आभा यस्य तादृशम् । अस्य मुखस्य कान्तिस्तु रामवदनस्य कान्तिं विमर्त्ति इत्यर्थः ।
इति रामेण सङ्ग अस्य रूपमादृश्यम् । (अपि च अस्य मुखम्) शशाङ्कमनोहरम्
—चन्द्र इव अभिरामम् । (तथा) ‘अनुपमम्’ उपमारहितम्—अतुलनीयम्
इत्यर्थः । (एवं च अस्य) पौनःस्थूलम् विशालमिति यावत् वचः ‘सुरारि-शरक्षतम्’
सुराणां योऽरिः शम्भुरासुरः—यन् साकं दशरथः विगृहीतवान् तस्य शरैः वाकैः क्षतम्
आहतम्, तथा आघातेन जनितं ब्रणचिह्नम् मम पित्रस्य मम पितुः दशरथस्य
वचसः तुल्यम् । (तथाहि) ‘द्युतिपरिबतः’ सञ्चतः द्यौतिमण्डितः जगत्प्रिय-दर्शनः
जगद्वासिनाम् प्रियमूर्तिः ‘अग्रम् तेजोराशिः’ तेजसः पुञ्जः तेजसः पुञ्जोभूतविगृहोऽयम्
जनः इत्यर्थः नरपतिर्नरनाथो वा भवेत् देवेन्द्रो वा सुरनाथो वा भवेत्—स्वयं
मधुसूदनी वा मधुहन्ता सर्वलोकेश्वरो विष्णुर्वा भवेत् । हरिणावलम् ॥

Notes

1. आर्यासामभम्—आर्यस्य आस्यम् (मुखम्) इति इतत् । तस्य आभा । सा
इव आभा यस्य तदिति बहु— by “समस्तप्रमानपूर्वस्य उत्तरपदलोपश्वक्त्यः” ।
Adj. to मुखम् ।

2. शशाङ्कमनोहरम्—adj. to मुखम् । हरति इति हरः । हृ + अच्
कृत्तरि । मनसो हरः मनोहरः इति इतत् । शशः अङ्कः (अङ्गे वा) यस्य स इति
बहु— । शशाङ्क इव मनोहरम् इति उपमानसमासः ।

3. सुरारिशरक्षतम्—सुराणाम् अरिः इतत् । तस्य शरः—क्षतम् । तेन

चतमिति इतत् । The construction is not fully explicit here ; it runs thus सुरारिशरच्चतं मम यत् पिष्टवचः—तेन समम् अस्य पोतं वचः । This word may be taken as an adj. to वचः—the construction being अस्य सुरारिशरच्चतं पोतं वचः मम पिष्टसमम् ; but in that case the adjective cannot justify itself—because the chest of Bharat was never सुरारिशरच्चतं—whereas the breast of Dasarath was such. So we construe as in our Prose.

4. द्युति-परिहृतः—द्युत्या परिहृतः इति इतत् ; adj. to तेजोराशिः ।

5. जगत्प्रियदर्शनः—प्रियं दर्शनं यस्य स इति प्रिय-दर्शनः । वङ्—। पक्षे दर्शनप्रियः by the rule “वा प्रियस्य” । जगतां प्रिय-दर्शनः इति इतत् ; or first compound जगताम प्रियम्, then तादृशं दर्शनं यस्य स इति ; adj. to तेजोराशिः ।

6. तेजोराशिः—तेजसः राशिरिति इतत् ।

7. नरपतिः—नराणां पतिरिति इतत् ।

8. देवेन्द्रः—देवानाम् इन्द्र इति इतत् &c.

9. मधुसूदनः—मधोः (मधुदैत्यस्य) सूदनः इति इतत् । सूदयति इति सूदि + लुट् + कर्त्तरि । यद्वा-मधुसूदनशब्दस्य विशिष्य नन्द्यादिपाठात् कर्मोपपदादपि [लुट्] लुट् । मधुं सूदयतीति मधु + सूदि + लुट् कर्त्तरि or लुट् । Note the climax here.

लक्ष्मणः—(सुमन्त्रं दृष्ट्वा) अये तातः ।

सुमन्त्रः—अये कुमारो लक्ष्मणः ।

भरतः—एवं गुरुरयम् । आर्य्य, अभिवादये ।

लक्ष्मणः—एष्टेहि । आयुष्मान् भव । (सुमन्त्रं वीक्ष्य)
तात ! कोऽत्रभवान् ?

Eng. Lak.—(Having perceived Sumantra) Here is the venerable Sir.

Sumantra - Oh ! here is Prince Lakshman.

Bharat—Well, he is my superior : venerable one ! I salute thee.

Lakshman—Well come, come ! Live long. (Eyeing towards Sumantra) Sir, who is he ?

Beng.—लक्ष्मण (सुमन्त्रके देखिषा) ए वे तात । सुमन्त्र—एहै ये कुमार लक्ष्मण । भरत—ओ ए ये आमार पूज्य । आर्या, अतिवादन करि । लक्ष्मण—एस एस, दीर्घजीवी हउ । (सुमन्त्रके देखिषा) तात हेनि के ?

Tika. & Notes—Easy.

सुमन्त्रः - कुमार !

रघोश्चतुर्थोऽयमजात् तृतीयः पितुः प्रकाशस्यतव द्वितीयः ।

यस्यानुजस्त्वम् स्वकुलस्य केतोस्तस्यानुजोऽयम् भरतः कुमारः ॥८

Prose order अयं रघोश्चतुर्थः अजात् तृतीयः तव प्रकाशस्य पितुः द्वितीयः । स्वकुलस्य केतोः (रामरूपस्य) यस्य अनुजस्त्वम् अयं (हि) तस्यानुजः कुमारो भरतः ।

Eng. Su—Prince, This is the fourth (in descent) from Raghu, third from Aja, and the second from your renowned father ; he is Prince. Bharat, the younger brother of Ramchandra the pride of the family, to whom you are also the junior.

Beng. - हे कुमार हेनि (पूरुषपरम्पराय) रघु हहेते चतुर्थ, अज हहेते तृतीय, आर तोमार प्रसिद्ध पितृदेव हहेते द्वितीय । स्वकुल-स्वज रामचन्द्रेर तुमि अहज—हेनिओ ताहारहे अहज कुमार भरत ।

Tika. 'अयं रघोः चतुर्थः' वंशस्य पुरुषपरम्परया ; रघोः प्रपौत्रः इत्यर्थः ।
 अजात् तृतीयः—रघुपुत्रात् वंश-पुरुषपरम्परया तृतीयः अजस्य पौत्रः इत्यर्थः ।
 'तव प्रकाशस्य' प्रसिद्धस्य पितुः द्वितीयः पूर्व्ववत् पुरुष-परम्परायाम् एव । तव
 पितुरेव पुत्रः इत्यर्थः । [तर्हि कोऽयम् ? उच्यते—] अयं हि 'स्वकुलस्य'
 आत्मकुलस्य रघुवंशस्य इत्यर्थः 'केतोः' ध्वजस्य जयपताकावत् गौरवस्थानस्य
 इत्यर्थः यस्य रामचन्द्रस्य त्वम् अनुजः कनीयान् तस्मैव (अपरः) अनुजः कुमारः
 भरतः ॥ उपेन्द्रव्यावृत्तम् ॥

Notes

1. प्रकाशस्य—प्रकाशते इति प्रकाशः पचाद्यच् । Or प्रकाशः अस्ति यस्य इति
 प्रकाश + अच् by the rule अश् आदिभ्योऽच्, and hence meaning प्रकाश-
 शोऽलस्य = प्रख्यातस्य, or better प्रकाशने अस्मात् इति प्र + काश् + घञ् अपा-
 दानवाच् । प्रभवः उत्पत्तिस्थानम् इत्यर्थः । तव प्रकाशस्य पितुः = तव प्रभवस्य
 पितुः = यः पिता तव प्रभवः (उत्पत्तिस्थान) भवति तस्मैव इत्यर्थः ।

2. स्वकुलस्य—स्वं कुलं कर्मधा, or स्वस्य कुलं इतत्, तस्य ।

3. केतोः—'यस्य' इत्यस्य विधेयपदम् । केतु = flag.

4. अनुजः—अनु (पश्चात्) जायते इति अनु + जन् + ड कर्त्तरि ।

लक्ष्मणः—एष्टे हि इक्ष्वाकुकुमार ! वत्स ! स्वस्ति (अस्तु ?)

आयुस्मान् भव ।

असुरसमरदक्षैव असंघृष्ट (संघृष्ट) चापै-

रनुपमवलवीर्यैः स्वैः कुलैस्तुल्यवीर्यैः ।

रघुरिव स नरेन्द्रो यज्ञविश्रान्तकोशो

भव जगति गुणानाम् भाजनं भ्राजितानाम् ॥ १० ॥

Prose order.—असुरसमरदक्षैः वज्रसंघृष्टचापैः अनुपमवलवीर्यैः स्वैः कुलैः
 तुल्यवीर्यैः (तम्) यज्ञविश्रान्तकोशः स नरेन्द्रः रघुरिव जगति भ्राजितानाम्
 गुणानाम् भाजनं भव ।

Eng.—You come here. Darling, may good betide thee, you live long. Equally vigorous as you are with the kings of your line who were expert in (waging) war against the demons, were holders of bows that came in conflict with the thunderbolt, and who were of matchless prowess and vigour, be you the receptacle of shining (glorious) virtues (merits) like that noted king Raghu who exhausted his treasure at the end of the Sacrifice he held.

Beng.—लक्षण—अहिस ईष्काकुकुलकुम्भा वत्स, मङ्गल होक, दीर्घजीवी हउ। अस्रवगणेर सहित संग्रामे दक्ष, बज्रेर सहित, संवर्षकारक धनुर् धावक, अतुलबलवीर्याशाली निजकुलेव नृपतिगणेर सदृश वीर्यावान् तूमि यज्जाते राजकोष निःशेषकावी प्रसिद्ध राजा वयुर त्राय जगते उज्ज्वल गुणवाजिव आधार हउ।

Tika.—‘असुरसमरदर्शः’ असुरैः दैत्यैः सार्द्धम् यः समरः संग्रामः तत्र दर्शः कुशलः। दशरथेन सह शम्भुरासुरस्य संग्रामो लक्ष्मीकृतः। वज्रं वा इन्द्रायुधेन अश्विना मंघ्र्यः प्राप्तमंघ्र्यः चापः धनुः येषां तादृशैः येषां चापः वज्रं वापि माकं मंघ्र्यं कृतवान् तादृशैः इत्यर्थः। अनेन राज्ञः दिलीपस्य यज्ञाश्वहरणकारणात् युवराजिन रघुणा सह इन्द्रस्य संग्रामः लक्ष्मीकृतः। अतएव अनुपमवलंबीर्थः अतुलनाय शक्तिसामर्थ्यैः स्त्रीः आत्मोद्वेगैः कुलैः लक्षणयाह्वया आत्मकुलोत्पन्नैः रघुदशरथादिभिर्नृपैः तुल्यवीर्यैः समशक्तिः त्वम् यज्ञविश्रान्तकीशः स्वानुष्ठितस्य विश्रजितः यज्ञस्य अवसाने विश्रान्तः दानेन समाप्तिं नातः वितरणेन अर्थं गमितः इत्यर्थः कोषो धनागारं यस्य तादृशः स प्रसिद्धः नरेन्द्रो रघुरिव [विश्वजिदयागस्य सर्वस्वदक्षिणत्वात्] जगति ‘भ्राजितानाम्’ दीप्तिमताम् उज्ज्वलानाम् इत्यर्थः ‘गुणानाम्’ वीर्यदातृत्वादीनाम् ‘भाजनम्’ आधारी भव’। सालिनावन्तम्।

Notes

1. असुरसमरदर्शः :—adj to कुलैः। सुरविरोधी इति असुरः। विरोधार्थे नञ्प्रत्ययः ; for diff senses of नञ्, compare “तत्सादृश्यमभावश्च तदन्वत् तदन्वत्”

अप्राशस्त्यं विरोधश्च नञर्थः षट् प्रकीर्णितः” । तेषां समरः इतत् । तव दक्षः तैरिति
०तत् वा सुप्सुपा । See Tika also.

2. वज्रसंसृष्टचापैः—वज्रेण संसृष्टः or संसृष्ट इति इतत् । तादृशः चापाः
येषां तैः बहु ; adj to कुलैः । For the appropriate meaning of the
epithet, see Tika. If the reading is संसृष्ट then it means मिलित
come in contact, or दौषिमान् जातः (cp “इन्द्रलोकावजयाय सृष्टः” in
manorama).

3. अनुपमवलवीर्यैः—adj to कुलैः । अविद्यमाना उपमा यस्य अनुपमम्
बहु by “नञोऽस्त्रार्थानां बहुव्रीहिः वा चोत्तरपदलोपो वक्तव्यः” । वलं च
वीर्यं च इति वलवीर्ये । इन्द्रसमासः । अनुपमे वलवीर्ये देषां तैरिति बहु ।
The king's of solar races were all great fighters.

4. तुल्यवीर्याः—तुल्यं वीर्यं यस्य स इति बहु ; adj to त्वम् ।

5. यज्ञविश्रान्तकोशः—यज्ञे (यज् + नञ् = यज्ञः) (यज्ञान्ते) विश्रान्तः
सहस्रुपा । वि + श्रम् + क्त कर्त्तरि, = अवसितः इत्यर्थः । यज्ञविश्रान्तः कोशः
यस्य स इति बहु । adj to रघुः । Raghu performed विश्रजित् याग
wherein he made दक्षिणा of all his riches. See ante and comp
/“तमध्वरे विश्रजिति निःशेषविश्राणितकोषजातम्” Rag. V.

6. नरेन्द्रः—नराणाम् इन्द्रः इति इतत् ; नरेषु इन्द्रः इति वा । नरः इन्द्र इव
इति उपमितो वा । रघुः इत्यस्य विशेष्यपदम् ।

7. भाजितानां—भाज् + क्त कर्त्तरि । भाजते = शोभते । Qual. गुणनाम् ।

भरतः—अनुगृहीतोऽस्मि ।

ल—कुमार । इह तिष्ठ । त्वदागमनम् आर्याय निवेदयामि ।

भरत—आर्य ! अचिरमिदानौमभिवादयितुम् इच्छामि ।

श्रीघ्नं निवेद्यताम् ।

ल—वाढम् । (उपेत्य) जयतु आर्यः । आर्य—

Eng. Bharat.—I have been obliged.

Lakshman.—Prince ! wait a bit here ; I am reporting your arrival to venerable Ram.

Bhar.—Sir ! I want to salute him immediately. Quickly report this.

Lakshma.—Yes ! (having approached) may you prosper sir ; Ho sir.

Beng.—ভরত । আমি অনুগৃহীত হইলাম । লক্ষণ—কুমার এখানে একটু দাঁড়াও । আমি তোমার আগমন আর্ষকে জানাই ।

ভরত—আর্ষ্য ! ত্বরায় আর্ষ্যরামকে অভিবাদন করিতে ইচ্ছা করি । শীঘ্র জানান । লক্ষণ—আচ্ছা । (অগ্রসর হইয়া) আর্ষের জয় হোক । আর্ষ—

Tika. 'অমিবাৎসর্যম্' প্রণামং বিধাতুম্ । অচিরং শীঘ্রম্ । জয়তু = সর্বোৎকর্ষেণ বর্ত্তনাম্ ।

Notes

I. आर्षाय—सम्प्रदाने चतुर्थी by the rule “क्रियया यममिप्रेति सोऽपि सम्प्रदानम्”—“This is भाष्य’s view. But acc. to Vritti, सम्प्रदान here comes by the varttika “क्रियाग्रहणमपि कर्तव्यम्” । Nagesha and others restrict this varttika “क्रियाग्रहणमपि—” to अकर्षक roots and some of them wish to parse such cases also as कर्मणि ४र्थी by the rule “क्रियार्थोपपदस्य च कर्मणि स्थानिनः.” । Thus आर्षं प्रीणयितुम् निवेद्यामि = आर्षाय निवेद्यामि (with suppression of the तुमुन्त word and allowing ४र्थी in its कर्म) ।

2. अमिवात्सर्यम्—अमि + वत् + णिच् + तुमुन् ।

3. जयतु — जि + लोट + तुप् । जि—to proper ; intransitive use.

अयं ते दयितो भ्राता भरतो भ्रातृवत्सलः ।

संक्रान्तं यत्र ते रूपमादर्श इव तिष्ठति ॥ ११ ॥

Prose.—अयं ते दयितो भ्राता भ्रातृवत्सलो भरतः । ते रूपम् आदर्श इव यत्र (भ्रातरि) संक्रान्तं तिष्ठति ।

Eng.—This is your beloved brother Bharat who is affectionate to his brothers ; in him lies your very complexion reflected as if in a mirror.

Beng.—এই আপনার প্রিয় ভ্রাতা ভ্রাতৃবৎসল ভরত । আপনার রূপ আদর্শের ন্যায় বাঁহাতে সংক্রামিত হইয়া রহিয়াছে ।

Tika.—‘अयं ते दयितः प्रियः भ्राता भ्रातृवत्सलः’ भ्रातृषु स्नेहमयः भरतः । ते रूपम् वक्षः आदर्श इव दर्पणे इव यत्र यस्मिन् भरते संक्रान्तं प्रतिफलितं तिष्ठति । विस्वस्य प्रतिविम्बो यथा दर्पणे दृश्यते, तद्वत् रामस्य रूपं भरते दृश्यते इत्यर्थः ।

Notes

1. दयितः—दय् + क्त कर्मणि । Qual. भ्राता ।

2. भ्रातृवत्सलः—भ्रातृषु वत्सलः इति सहसुपा । वत्सल is a young one. Then we have मत्वर्थीय लच् as वत्सलः affectionate. लच् comes by the rule “वत्समांसाभ्यां कामवले” ।

3. संक्रान्तम्—सम् + क्तम् + क्त कर्त्तरि ; adj to रूपम् ।

रामः—वत्सलं लक्ष्मण ! किमेवं भरतः प्राप्तः ।

ल—आर्य ! अथ किम् ।

रामः—मैथिलि ! भरतावलोकनार्थं विशालीक्रियताम् ते चक्षुः ।

सीता—अयमउत्त किं भरदो आश्रदो [आर्यपुत्र ! किं भरतः आगत] ?

रामः—मैथिलि ! अथ किम् ।—

Eng. Ram. — My darling Lakshman is it that Bharat has arrived,

Lakshman. — Yes, sir.

Ram. — Maithili wide open (extend) your eyes to behold Bharat.

Sita. — Has Bharat come, my husband ?

Ram — Yes, Maithili.

Beng. — राम—बन्स लक्ष्मण ! भरत कि आगियाछे । लक्ष्मण—आछे हा आर्य । राम—मैथिलि ! भरतके देखिबार् जख छक् प्रसारित कर । सीता—आर्यपुत्र ! भरत आगियाछेन कि ? राम—हाँ मैथिलि ।

Tika. — 'मैथिलि' हे मिथिलाराजपुत्रि 'भरतावलोकनार्थ' भरतस्य दर्शनार्थम् 'चक्षुः नेत्रं विशालीक्रियताम्' प्रसार्यताम् । अपिच अयमपि मन्ये ध्वन्यते—भरतं प्रति सीतायाः मनः विरूपम्, यतः भरतस्यैव कृतं रामः रागात् निर्वासितः बभूव । नेत्रञ्च इन्द्रियाधिपस्य मनसः वशे तिष्ठति, अतएव सीतायाः नेत्रमपि भरतस्य सुखम् द्रष्टुम् पराङ्मुखम् भवेदेव, परमधुना भरतः अभ्यागतः "सर्वस्याभ्यागतो गुरुः" "अरावप्युचितं कार्यमातिथ्याम् गृहमागतं" इति भरतं द्रष्टुम् विरूपतावशात् सङ्चितम् सीतायाः नेत्रम् अधुना चित्तौदार्येण विशालीकर्तव्यम् इति रामचन्द्रः सीताम् एवम् उपदिशति ।

Notes

1. भरतावलोकनार्थ—भरतस्य अवलोकनम् इतत् । तस्यै इदम् इति चतुर्थो तत्पुरुषे नित्यसमासः । "अथ न सह नित्यसमासः विशेष्यलिङ्गताचेति वाच्यम्" ।

(राम)—अद्य खल्ववगच्छामि पित्रा मे दुष्करम् कृतम् ।

कीदृशस्तनयके होभ्रातृसन्नेहोऽयमीदृशः ॥ १२ ॥

Prose.—पिता मे दुष्करम् कृतम् इति अद्य खलु अवगच्छामि, अयम् भातृसहेहः ईदृशः । तनयसहेहः कौटुशः ?

Eng.—To-day I understand what a difficult task my father has performed. This is fraternal love, then how much is filial affection.

Beng.—आজ আমি বুঝিতেছি যে পিতা আমার (আমাকে বনে পাঠিয়ে) কি দুষ্কর কার্যই না করিয়াছেন । ভ্রাতৃস্নেহ এইরূপ, তবে পুত্রস্নেহ না জানি কিরূপ ?

Tika.—भरतस्य स्नेहभावः रामचन्द्रः सीतायै कथयति—पिता दशरथेन 'दुष्कर' कर्तुम् अशक्यं 'कार्यम् कृतम्' । प्राणिभ्योऽपि प्रियांसं मां वनं प्रेरयित्वा पिता कौटुशं कर्तुम् अशक्यम् कार्यम् आचरितम्, तदद्य अत्र भरतस्य आगमनात् अहम् बोद्धुं शक्नोमि । 'अयम् भातृसहेहः ईदृशः' खलु, यत् सिंहासनं त्यक्त्वा भरतः अत्र प्राप्तः ; ननु एतादृक् चेत् वलीयान् भातृसहेहः तर्हि तनयसहेहः अपत्यसहेहः कौटुशः ? नूनं भातृसहेहात् अपि तनयसहेहः वलीयान् [नीचागामी लोकमाया इतिस्मरणात्] । तादृशम् वलीयांसं तनयसहेहं हृदये पुण्याता तथा कैकेयीवाक्यात् मां वनं प्रेरयता पिता मे कौटुकं कष्टमनुभूतम् इति अद्य मया अनुमीयते ।

Notes

1. अथ किम्—These two अव्यय imply assent here.
2. अवगच्छामि—अव + गम् + लट् मि I understand.
3. दुष्करम्—दुर् + कृ + खल् कर्मणि । कर्तुम् अशक्यम्, दुःखेन क्रियते यत् तत् । For a similar sentiment, comp "चक्रवाकी आरटति दुष्करमह करोमि" Sak III, and "वासवदत्ता—दुष्करमह करोमि"—Swapna IV.
4. भातृसहेहः—भातरि स्नेहः सहसुपा ।
5. तनयसहेहः—तनये स्नेहः सहसुपा । अपत्यसहेह is stronger than भातृसहेह, so now Rama realises the sufferance of Dasaratha for his son (i. e. Rama).

ल—आर्य किं प्रविशतु कुमारः ?

रामः—वत्स लक्ष्मण ! इदमपि तावदात्माभिप्रायमनुवर्त्तयितुमिच्छसि । गच्छ सत्कृत्य शीघ्रं प्रवेशयताम् कुमारः ।

ल—यदज्ञापयति आर्यः ।

रामः—अथवा तिष्ठ त्वम्—

Eng. Lakh.—Sir will the prince enter ? (Is he to be permitted to enter the cottage ?)

Ram.—My darling Lakshman ! is it that you want to follow your own wish (to safeguard me) in this respect ? Go let him enter with honour (or welcome him).

L.—As the noble sir commands.

Ram.—Or, you better stop.

Beng. ल—आर्य ! कुमार कि तबे प्रवेश करिबेन । राम—वत्स लक्ष्मण ! ए विषये कि तूमि निज्जेर अप्तिप्राय अनुसरण करिते ईच्छा करितेछ ? याँ सादरे कुमारके प्रवेश कराँ । ल—ये आख्या आर्य ! राम—अथवा तूमि थाक ।

Tika. — 'प्रविशतु किम्' पर्णशालायाः अभ्यन्तरप्रवेशे भरतस्त्वया अनुमतः ? 'इदम्' भरतस्य प्रवेशनम् । आत्माभिप्रायम्—तव आत्मनः अभिरुचिम् 'अनुवर्त्तयितुम्' अनुसारयितुम् । भर्तृभरतस्य अथ कुटीरस्य अभ्यन्तरे प्रवेशनम् रक्षकस्य तव इच्छासापेक्षम् भवितुम् नाहंति । कृतं तव अस्मिन् सन्देहेन । स साधुवैव अतः ससम्भ्रमम् तम् प्रवेशय इति भावः ।

Notes

1. प्रविशतु—अनुज्ञायाम् लोट ।

2. इदम्—प्रयोज्यकम् of अनुवर्त्तयितम् । In अणिच् the sentence was इदम् आत्माभिप्रायमनुवर्त्तते ; with णिच् we got त्वम् इदम् आत्माभिप्रायम् अनुवर्त्तयसी &c.

3. आत्मभिप्रायम्—आत्मनः अभिप्रायस्तमिति इ तत् ; obj to अनुवर्त्तयितुम् ।

4. अनुवर्त्तयितुम्—अनु + वृत् + णिच् + तुम् ।

5. सत्कृत्य—सत् + कृ ल्यप् । सत् = आदरे गतिः । See the rule “आदरानादरयोः सदसती” ।

6. प्रवेशाताम्—प्र + विश् + णिच् लोट् ताम् कर्मणि ।

(रा)—इयं स्वयं गच्छतु मानहेतोर्मतिव भावं तनये निवेश्य ।

तुषारपूर्णात्पलपवनेना हर्षास्त्रमासारमिवोत्सृजन्ती ॥१३॥

Prose.—मानहेतोस्तनये मातिव भावं निवेश्य तुषारपूर्णात्पलपवनेना आसारमिव हर्षास्त्रमुत्सृजन्ती इयं स्वयं गच्छतु ।

Eng.—In honour of Bharata, let Sita herself go cherishing the feelings as of a mother for the son, and shedding tears of joy in torrents from her eyes, eyes looking like (a pair of) lotus covered with dews.

Beng.—ভরতের সম্মানের জন্তু গীতাদেবী স্বয়ংই পুত্রে মাতার আশ্রয় ভাব (স্নেহভাব) ধারণ করিয়া এবং তুষারগনাধ পদ্মপত্রনেত্রে আনন্দাশ্রুধারা পাতিত করিয়া, গমন করুন ।

Tika.—‘मानहेतोः’ भरतस्य सम्मानहेतोः भरताय यथोचितम् सम्मानम् प्रदर्शयितुम् ‘तनये पुत्रे मातिव जननी इव भावं निवेश्य’ पुण्यती, यथा जननी पुत्रे स्नेहभावम् पुण्यति तद्वत् पुत्रसदृशे भरते मातृतुल्या सीता अपि स्नेहभावं पुण्यती सती । [ननु कौदृशी सीता ?] ‘तुषारपूर्णात्पलपवनेना’ तुषारेण हिमेन शिशिर-विन्दुभिरित्यर्थः पूर्णं यत् उत्पलपवं कमलपवं तत्तुल्यं अभिरामं नेत्रे यस्मात्सादृशी सीता । [किं कुर्वती ?] आसारमिव वारिधारामिव हर्षाम्त्रम् आनन्दजं अश्रु उत्सृजन्ती पातयन्ती ‘इयं सीता स्वयमेव गच्छतु’ भरतस्य आनयनाय चलतु । उपजातिवृत्तम् ।

Note

1. मानहेतोः — मानएव हेतुः कर्मधा । or मानस्य हेतुः इति इतत् । हेतोः

प्रमी or शेषे दृष्टी । Compare our notes under शकुन्तलाहतेतोः in Sak.
IV. Avoid the rule “षष्ठी हेतुप्रयोगे” here, for this applies where मान and हेतु are separate etc.

2. निवेशः—नि + विश् + णिच् + लप् ।

3. तुषारपूर्णोत्पलनेवा—तुषारेण पूर्णम् इति इतत् । तादृशम् उत्पलपत्रम् इति कर्मधा । तुषारपूर्णोत्पलपत्रम् (तुषारपूर्णोत्पलपत्रमिव) नेत्रम् यस्याः सा इति बहु । adj to इयम् ।

4. आसारमिव—उपमान कर्म of उत्सृजन्ती ।

5. हर्षाम्—हर्षजम् अमृमिति शाकपार्थिवादित्वात् तत्— । obj to उत्सृजन्ती ।

6. उत्सृजन्ती—उद् + सृज् शतृ स्त्रियाम् ।

7. गच्छतु—अनुज्ञायाम् लोट् । Rama arranges this to show special honour to Bharata and that Sita may entertain good filial affection on such a saintly brother ; Rama also well anticipates the tears that will come into their eyes due to a meeting at this stage and makes a happy provision in this way.

सीता—जं अय्यउत्तो आणवेदि । (उत्थाय परिक्रम्य भरतमवलोक्य) हम्—तदो तं वेलं दाणि णिकन्तो अय्यउत्तो । णहि णहि रामसादिस्सम् । [यत् आर्यपुत्र आज्ञापयति । हं ततस्ताम् वेलाम् इदानोम् निष्क्रान्त आर्यपुत्रः । नहि नहि रूपसादृशम्] ।

सुमन्त्रः—अये वधूः ।

Eng. Sita.—As my noble husband commands ; (having risen, walking around and looking at Bharat) what ! my

noble husband has also come out in this moment and is now here ! Oh no no this is similarity of person or appearance.

Sumantra.—Oh ! the daughter-in-law.

Beng. गीता—आर्यापुत्रेण ये प्रकार आदेश । (उठिया परिक्रम करतः भरतके अबलोकन करिया) आँ ! (आगिओ एगेछि) आर्यापुत्रो सेई कालेई बाहिर ह्ये एगेछेन । ना ना ए रूपसादृश !
सूयञ्ज—अये बहु (ये) ।

Tika.—‘ताम् वेलाम्’ यस्याम् वेलायाम् अहम् निष्क्रान्ता तस्यामिव वेलायाम् ‘इदानीम् निष्क्रान्तः’ तस्यां वेलायाम् निष्क्रम्य अधुना अत्र उपस्थितः इति भावः । भरते एव सीतायाः रामभान्तिः, रूपसादृशात् । ततः आत्मनः भ्रमं विज्ञाय कथयति—
नहि नहि नैवायम् रामः अपितु रूपसादृशम् वर्णसादृशं खलु ।

Note

1. हम्—It is an अव्यय indicating सम्भ्रम or better विस्मय here. She mistakes Bharata as Rama, due to रूपसादृश and wonders how Rama too has come here by this time.

2. वेलाम्—obj. by the dictum “अकर्म कथातभिर्योगे देशःकालोभावो गन्तव्योधा च कर्मसंज्ञकः इति वाच्यम्”—यथा मासम् आस्ति, कुरुन् स्वपिति । ततः तस्यां वेलायाम् निष्क्रान्तः इत्यर्थे तां वेलाम् निष्क्रान्तः ।

भरतः—अये इयमत्रभवतो जनकराजपुत्री ।

इदं तत् स्त्रीमयं तेजो जातं क्षेत्रोदराद्बलात् ।

जनकस्य नृपेन्द्रस्यतपसः सन्निदग्धं नम् ॥ १४ ॥

Prose. इलात् क्षेत्रोदरात् जातम् इदं तत् स्त्रीमयं तेजः । (इदं हि) नृपेन्द्रस्य जनकस्य तपसः सन्निदग्धं नम् ।

Eng. This is that radiant (luminary) in the shape of a female that has been dragged from underground by the

plough ; it is the best example (instance) of the austerities practised by Janaka the great king.

Beng.—हलकर्षणे ऋतुमथा हहेते उ०पन्न एहे मेहे ज़ीमन्न-
तेज । ईहा राजा जनकेर तपश्चर उल्लभ निदर्शन (दृष्टान्त) ।

Tika.—‘हलात्’ लाङ्गलात् लाङ्गलकर्षणेन इत्यर्थः लाङ्गलमश्रित्य वा ‘चैवोदरात्’
चैवस्य भूमिः उदरात् अभ्यन्तरप्रदेशात् ज्ञातम् उत्पन्नम् ‘इदं मम समचं स्थितं एत्
स्त्रीमय’ स्त्रायवम् स्त्रीरूपमित्यर्थः तैजः ज्योतिः । अत्र सोता ज्योतिःस्वरूपेण
वर्त्तते । तस्याः उत्पत्तिविषये हलः पितृरूपेण चैव च मातृरूपेण कल्पितम् । यथा
पितुः मातुरुदरात् पुत्री जाता भवति एवं हलात् (पितृरूपात्) चैवसा (मातृरूपसा)
उदरात् (गर्भात्) इदं जीतिरुत्पन्नं, यत् सोतारूपायाः स्त्रियाः अवयवं गृहीत्वा मम
पुरतस्तिष्ठतीति भावः । [ननु कथम् अस्या उत्पत्तिरिति उत्तरं पठति—] इदं हि
‘वृषेन्द्रस्य राज्योऽस्य जनकस्य तपसः’ तपसश्चरणस्य ‘उत्तमं निदर्शनम्’ उदा-
हरणम् । जनकः तपस्यावलात् चैवमध्यात् ‘इदं’ ज्योतीरूपं कन्यारत्नं लब्धवान्
इति भावः । तपस्याया खलु फलमिदं सोता इत्यर्थः ।

Notes

1. हलात्—“भुवः प्रभवः” इति अपादाने पञ्चमी । Some say हलयोगम्
प्राप्य इति लावलोपे प्रसी ; but it is better to take it an instance of
“भुवः प्रभवः” provided the plough is considered as the father.
We apply the rule “भुवः प्रभवः” here, for she was existing in हल
(father) as तपस्विजः ।

2. चैवोदरात्—चैवसा उदरम् इति द्वित्व । अपादाने प्रसी by the rule
“जनिकर्तुः प्रकृतिः” । We apply “जनिकर्तुः प्रकृतिः” here, for she
was not existing in any form in चैवोदर before.

3. स्त्रीमयम्—स्त्री अवयवम् अस्या इति अवयवार्थे मयट् प्रत्ययः ।

4. सन्निदर्शनम्—सत् निदर्शनम् इति कर्मधा ।

ভরতঃ—আর্য্যে অভিবাদ্যে । ভরতোঃস্হমস্মি ।

সীতা—(আত্মগতম্) এ হি রূপম্ এষ্ব । সরজোশ্চো বি
সো এষ্ব । (প্রকাশম্) বচ্ছ ! চিরং জীব । [নহি রূপমেব ।
স্বরযোগোঃপি স এব । বত্স ! চিরং জোব] ।

ভরতঃ—অনুগৃহীতোঃস্মি ।

সীতা—এহি বচ্ছ ! ভাদুমণোরহম্ পুরেহি । [এহি বত্স,
ভ্রাতৃমনোরথং পূরয়] ।

সুমন্তঃ—প্রবিশতু কুমারঃ ।

ভরতঃ—তাং ইদানীম্ কিং করিষ্যসি ।

Eng. Bh.—Madam, I salute thee ; I am Bharat.

Sita.—(To herself) not only the complexion (frame of
the body) but the voice too is the same (indentical with
Ram) ; (aloud) my boy ! may you live long.

Bharat.—I am obliged.

Sita.—Come my boy ! fulfil your brather's desire.

Sumantra,—Enter Prince.

Bharat.—Sir ! what will you do now ?

Beng.—ভরত—আর্য্যো আমি আপনাকে প্রণাম করিতেছি ।
আমি, ভরত । সীতা—(স্বগত) শুধুরূপ নয় কণ্ঠস্বর ও সেই (রামেরই
মত) । (প্রকাশে) বৎস ! চিরজীবী হও । ভরত—কৃতার্থ হইলাম ।
সীতা—এস বৎস ! ভ্রাতার মনোরথ পূর্ণকর । সুমন্ত্র—কুমার প্রবেশ
করুন । ভরত—তাঁত । আপনি এখন কি করিবেন ।

Tika....“স্বর্যোগঃ” কণ্ঠস্বরঃ । ভ্রাতৃমনোরথম্ রামচন্দ্রস্য ইচ্ছাম্, সা তু
ইচ্ছা কুটীরস্য অম্বলরে প্রবেশরূপা ।

Notes

1. स्वरयोगः—स्वरस्य योगः इति इतत् । स्वरयोजना । कण्ठे स्वरसंयोगः इत्यर्थः ।
2. जीव—लोट् in the sense of benediction (आशिष) ; by the rule “तद्योस्तातड आशिषि etc”—we may have another alternative form as जीवतात् ।
3. भ्रातृ मनोरथम्—भ्रातुः मनोरथः इति इतत् । तम् ।
4. प्रविशतु कुमारः—Sumantra rather tries to avoid going before Rama and be an ill-reporter.

समन्वः—अहं पश्चात् प्रवेक्ष्यामि स्वर्गं याति नराधिपे ।

विदितार्थस्य रामस्य ममैतत् पूर्वदर्शनम् ॥ १५ ॥

Prose....अहं पश्चात् प्रवेक्ष्यामि । नराधिपे स्वर्गं याति विदितार्थस्य रामस्य एतत् मम पूर्वदर्शनम् स्यात् ।

Eng....I shall enter later on, as this is my first meeting with Ram after he had known the fact that the king is no more or has gone to the heaven.

Beng. स्मृज—आमि पश्चात् प्रवेश करिव । महाराज स्वर्ग गमन करिले ऐ वृत्ताञ्च रामछत्र विदित हुँवारा पर ताँहार सहित এই आमार प्रथम साक्षात् ।

Tika.—‘अहं पश्चात्’ तव प्रवेशस्य अन्ते ‘प्रवेक्ष्यामि’ प्रवेशम् करिष्यामि । ‘नराधिपे राज्ञि स्वर्गं याति’ मृते सति ‘विदितार्थस्य’ विदितः ज्ञातः अर्थः राज्ञः मरणवृत्तान्तोद्येन तस्य रामस्य ‘एतत्’ वर्त्तमानम् मम ‘मे पूर्वदर्शनम्’ प्रथमः एव साक्षात्कारः स्यात् । अतएवाहं पश्चात् प्रवेक्ष्यामि ।

Notes.

1. प्रवेक्ष्यामि—प्र + विश् + लृट् स्यामि ।
2. याति—adj to नराधिपे (which has भावे ७मी) ।

3. नराधिपे—नराणाम् अधिपस्तस्मिन्निति भावे ऽमी by “यस्य च भावेन भावलक्षणम्” ।

4. विदितार्थस्य—विदितः अर्थः येन तस्य इति बहु । The क्त in विदित is used in the sense of आसन्नभविष्यत् । the rule is “वर्त्तमानसामीप्ये वर्त्तमानवद्वा” । For Rama has not as yet known of Dasaratha's death in this play ; sl. 12 above proves this. He will know of father's death now ; so we propose to interpret विदित in विदितार्थ, as ज्ञासमानार्थ ।

5. पूर्वदर्शनम्—पूर्वं दर्शनमिति कर्मधा ।

6. रामस्य—सम्बन्धविवक्षायां षष्ठी or कर्मणि षष्ठी (see Remark).

7. मम—कृत्ययोगे कर्त्तरि षष्ठी ।

Remark.—The rule उभयप्राप्तौ कर्मणि bars षष्ठी in मम ; but still it is not quite ungrammatical. Bhattoji writes—“केचिद्विशेषणविभाषामिच्छन्ति शब्दानामनुशासनमाचार्यस्य आचार्य्येण वा ।”

भरतः—एवमस्तु । (राममुपगम्य) आर्य्य, अभिवादये भरतोऽहमस्मि ।

रामः—(सहर्षम्) एह्येहि इच्छाकुराजकुमार ! स्वस्ति । आयुष्मान् भव ।

Eng Bh.—Let it be so ; (having approached Ram). Sir I am Bharat. I salute thee.

Ram.—(With joy) come Prince of Ikshvaku race ! come along ! Good betide thee ; may you live long.

Beng.—ভরত—তাঁহাঁই হউক । (রামসমীপে গিয়া) আর্য্য ; আমি ভরত, আপনাকে প্রণাম করিতেছি । রাম—(গাননে) এস ! এস ! ইচ্ছাকুরাজকুমার । অস্তি (বা—মঙ্গল) হোক । দীর্ঘজীবী হও ।

Tika,—एह्येहि = एहि एहि इति [सम्भ्रमे विरक्तिः] ; आगच्छ इत्यर्थः ।

Note.

1. Remark—Most of the editions read इत्थाकुमार here and elsewhere but we propose to read इत्थाकुराजकुमार or इत्थाकु-कुलकुमार instead in all these instances.

(रामः)—वक्षः प्रसारय कपाटपुटप्रमाण-

मालिङ्गमां सुविपुलेन भुजद्वयेन ।

उन्नामयाननमिदं शरदिन्दुकल्पं

प्रह्लादय व्यसनदग्धमिदं शरीरम् ॥ १६ ॥

Prose.—कपाटपुटप्रमाणम् वक्षः प्रसारय । सुविपुलेन भुजद्वयेन सामालिङ्ग । शरदिन्दुकल्पम् इदम् आननमुन्नामय । व्यसनदग्धमिदं शरीरम् प्रह्लादय ।

Eng.—Extend your chest which is big (broad) like a folded door-panel (or which equally measures with a folded door panel). Embrace me with your (extremely) long arms. Raise up your face that resembles (or looks like) the autumnal moon. Gladden as well this person fed up with adversity.

Beng.—सम्पृटित कपाटितुल्य तोगार वक्षःस्थल प्रसारित कर । सुविपुलबाहुद्वयद्वारा आमाय आलिङ्गन कर । शरदिन्दुकल्प एहे ग्रुप उन्नमित कर । व्यसनदग्ध एहे आमार शरीरके आह्लादित कर ।

Tika.—‘कपाटपुटप्रमाणम्’ सम्पृटितकपाटतुल्यपरिमाणविशिष्टम् ‘वक्षः प्रसारय’ विस्तारय । ‘सुविपुलेन अतिविशालेन भुजद्वयेन’ बाहुद्वयेन ‘साम आलिङ्ग’ । ‘शरदिन्दुकल्पम्’ शरत्कालीनचन्द्र इव शोभनम् ‘इदम् आननम् उन्नामय’ उत्तोलय । ‘व्यसनदग्धम्’ आपत्प्रीडितम् ‘इदम् शरीरम् प्रह्लादय’ आनन्दय, शीतलय इति यावत् । वसन्ततिलकं वृत्तम् ॥

Note

1. कपाटपुटप्रमाणम्—कपाटयोः पुटः इति इतत् । स (एव) प्रमाणं यथातमिति । Broad chest is so compared by the poets, cp “कपाटवत्ताः” in Rag. III, 34. and “व्यूढोरक्लः द्वषक्लन्वः शालप्रांशुः सहा-भुजः” in Rag I.

2. प्रसारय—प्र + सृ + णिच् + लोट हि ।

3. सुविपलेन—सुष्टु विपुलमिति प्रादि ।

4. भुजहयेन—भुजयोर्हयं तेन इति इतत् । करणे श्या ।

5. शरदिन्दुकल्पम्—शरदः इन्दुरिति इतत् । ईषदूनः शरदिन्दुरिति कल्पः प्रत्ययः by “ईषदसमाप्तौ कल्पव्देश्यदेशीयरः” । Qual. आननम् ।

6. उन्नामय—उद् + नम् + णिच् + लोट हि । The Ganasutra “ज्वल-हलल्ललनमामनुपसर्गाद्वा” directs optional मित्त्व of अनुपमृष्ट नम, and compulsory मित्त्व of सोपमृष्ट नम when णिच् follows. How then do you get दीर्घं here when णिच् follows ? This is usually supported by first getting घञल उन्नामयश्च and then adding णिच् to it, or better by resorting to व्यवस्थितविभाषा in the rule “मितां ऋस्वः” by dragging down “वा” from its previous rule “वा चित्तविरागे” । Thus Bhattoji says “कथं तर्हि प्रज्वालयति, उन्नामय-तीति ? घञलतात् ‘तत्करोति’ इति णौ । कथं संक्रामयतीति ? ‘मितां ऋस्वः’ इति सूत्रे ‘वा चित्तविरागे’ इत्यतो ‘वा’ इत्यनुवर्त्तय व्यवस्थितविभाषाश्रयणात् इति ङितकृतम् । एतेन धुर्यान् विद्यामय इत्यादि व्याख्यातम्” ।

7. व्यसनदग्धम्—व्यसनेन दग्धमिति इतत् । Rama's body and so mind is already overpowered and burnt down by this adverse change (व्यसन or विपद) ।

भरतः—अनुगृहीतोऽस्मि ।

सुमन्त्रः—(उपेत्य) जयतु आयुष्मान् ।

Eng. Bharat.—I am obliged.

Sumantra.—(Having approached) May the long-lived one be prosperous.

Beng, ভারত—অন্তর্গৃहीত হইলাম । স্বয়ং—(নিকটে গিয়া)
আশ্বিনাতনর জয় হোক ।

• Tika and Notes—Easy.

रामः—हा तात !

गत्वा पूर्व' स्वसैन्यै रभिसरिसमये खं समानैर्मिमानै-

र्विख्यातो यो विमर्दे' स स इति बहुशः सामुराणां सुराणाम् ।

स श्रीमांस्तत्कदेहो दयितमपि विना स्नेहवन्त' भवन्तम् ।

स्वर्गस्थः साम्प्रतं किं रमयति पितृभिः स्वैर्नरेन्द्रैर्नरेन्द्रः ॥१७

Prose. — यः पूर्वं सामुराणाम् सुराणाम् विमर्दे' अभिसरिसमये स्वसैन्यैः (सह)
समानैः विमानैः खं गत्वा स स इति बहुशः विख्यातः (वभूव), स श्रीमान् त्यक्तदेहः
नरेन्द्रः दयितम् स्नेहवन्तमपि भवन्तम् विना स्वर्गस्थः (सन्) साम्प्रतम् किं नरेन्द्रैः
स्वैः पितृभिः (सह आत्मानम्) रमयति ?

Eng. R—Alas ! my father ! that glorious king, having given up his body (left his body) is now putting up in heaven without you the affectionate and beloved one, and (is) sporting with (or pleasing himself in company of) his ancestral kings there—the king who became many times renowned being referred to as “it is he” ‘it is he” when he formerly went up to heaven with his army in aerial cars equalling those of the gods on an expedition at the time of the war of the gods against the demons ?

Beng.—যিনি পূর্বে অস্ত্র ও দেবগণের বুদ্ধে যাত্রাকালে স্বসৈন্তে
দেবগণের তুল্যবিমানে স্বর্গে গিয়া “সেই” “সেই” ইতি বহু প্রকারে
বিশ্রুত হইয়াছিলেন, সেই শ্রীমান্ নৃপতি কলেবর ত্যাগ করিয়া প্রিয় ও

सहस्रं तौमाटकं छाडिग्रा अर्गत इहेग्रा एथन कि खीय पुरूपुरुषगणगजह
आनन् करितेहेन ?

Tika. 'हा तात' पितः सुमन्त्र ['तात' इति इहे पितृतुल्ये सुमन्त्रे ससम्मानं
सम्बोधनम्] 'यः' दशरथः 'पूर्व' पुरा सासुराणाम् असुरसंहितानाम् 'सुराणाम्'
देवानाम् 'विमर्दे' परस्परयुद्धे 'अभिसरिसमये' अभियानकाले 'स्वसैन्यैः' आत्मनः
सेनादलैः सह 'समानैः' देवविमानतुल्यैः 'विमानैः' व्योमयानैः 'स्वम् स्वर्गं गत्वा'
'स स' अयं स दशरथः अस्माकम् साहाय्यार्थम् य आगतः 'इति बहुशः' बहुवारम्
विख्यातः विभूतः 'वभूव स श्रीमान्' ऐश्वर्याशाली ऋद्धिमान् इति यावत् तपोवनम् अगत्वा
ऐश्वर्यं भुञ्जानः एव इत्यर्थः 'त्यक्तदेहः' परित्यक्तकलेवरः मृतः इत्यर्थः नरैन्द्रेः राजा
दशरथः 'दयितम्' आत्मनि प्रियं स्नेहवन्तम् पितृवत्सलम् अपि 'भवन्तम्' सुमन्त्रं
विना सुमन्त्रं विहाय स्वर्गस्थः स्वर्गवासी सन् साम्प्रतम् अधुना किं नरैन्द्रेः राजभिः
(कैः राजभिः ?) 'स्त्रैः पितृभिः' आत्मनः पूर्वपक्षैः—राजपदवीभाग्भिः आत्मनः
'पूर्वपक्षैः सह रमयति' क्रीडति, स्वर्गसुखम् अनुभवति = आत्मविनोदम् करोति
इति । स्वर्गधरावत्तम् । लक्षणमस्य शकुन्तलायां द्रष्टव्यम् ॥

Notes

1. सासुराणाम्—असुरैः सह वर्त्तमानाः ये तेषामिति बहु । adj to सुराणाम्
(wh. has शेषे ६श्लो, related to विमर्दे) ।

2. विमर्दे—भावे ७मी । परस्परसंघर्षे सति इत्यर्थः ; or अधिकरणे ७मी ।

3. अभिसरिसमये—Both अभिसरि and अभिसरौ meaning expedi-
tion are correct ; see ante. अभिसर्याः समयस्तस्मिन्निति इत्तम् ।

4. स्वसैन्यैः has सहशब्दयोगे श्या and विमानैः has करणे श्या ॥
बहुवारम् इति बहु + शस् = बहुशः by "बहुत्वाधात् शस् कारकादन्यतरस्याम्" ।
Adverb. qual. विख्यातः ।

5. त्यक्तदेहः—त्यक्तः देहः येन स इति बहु ।

6. स्वर्गस्थः—स्वर्गे तिष्ठति इति स्वर्ग + स्था + क कर्त्तरि । Pred. to स ; ।

7. रमयति—रम् + णिच् + लट् + तिप् । आत्मानम् रमयति इत्यर्थः । *Conse-*
true स किं स्वैः पितृभिः (आत्मानं) रमयति । रमते also may serve the
purpose here. Rama seeing Sumantra, the charioteer of Dasa-
ratha—Sumantra who never forsook him, now alone, infers
his father's calamity and puts the question of his father's
death hesitatingly in this way, Mark the alliteration in
this sloka.

8. Remark—समानैः विमानैः—This means that the “cars
were equal to god's cars” Either gods provided them with
such cars or the kings of the solar race had such powerful
cars. Thus Rag. V. says that Raghu's car was unhampered
in its course, and by it he proposed to go out on an expedi-
tion against Kuvera even.

सुमन्त्रः (सशोकम्)—

नरपतिनिधनं भवत्प्रवासं भरतविषादमनाथतां कुलस्य ।

वहुविधमनुभूय दुष्पू सद्यं गुण इव वद्वपराद्धमायुषा मे ॥१८

Prose.—नरपतिनिधनम् भवत्प्रवासम् भरतविषादम् कुलस्य अनाथताम् (च)
वहुविधं दुष्पू सद्यम् (दुःखम्) अनुभूय (मे) आयुषा गुणे बहु अपराद्धमिव ॥

Eng.—The duration of my life has been such guilty as it
were in point of its longevity, as it has experienced various
unbearable things e. g. the death of the king, the exile of
yours, the grief of Bharat, as well as the loss of a ruler
of the dynasty.

Beng.—राजांर मुह्य, आपनार प्रवास, भरतের বিষাদ, বংশের
অনাথত্ব (প্রভৃতি) নানাবিধ সহনাতীত (দুঃখ) অনুভব করিতে হওয়ায়
আমার পরমায়ুর, (দীর্ঘত্ব) গুণ যেন বহুভাবে অপরাধীই হইয়াছে ।

Tika.—‘नरपतिनिधनम्’ राज्ञः दशरथस्य मृत्युम्, ‘भवत्प्रवासम्’ भवतः निर्वासनं ‘भरतविषादम्’ भरतस्य त्वह्योगजनितां विषण्णताम्, भवत्प्रवासहेतोः दुःखम् इत्यर्थः ‘कुलस्य रघुवंशस्य अनाथताम्’ नेतृहीनत्वं राजनिष्ठते, भवति निर्वासिते एवं च भरते राज्यं स्वीकर्तुम् अनिच्छुः के सति, अभिषेकं हित्वादागते सति सञ्जातं वंशस्य नाथहीनत्वम् इति भावः । च एवं ‘बहुविध’ विविधप्रकारम् ‘दृष्ट्यसह्य’ सहनातीतम् दुःखम् ‘अनुभूय’ स्थितस्य मे ‘आयुषा गुणे’ दीर्घत्वगुणविषये आयुषः दीर्घत्वे ‘बहु नितराम् अपराद्धम्’ कृतापराधमिव इति अहम् मन्ये । मम आयुः दीर्घम् सत् एतादृशान् शोचनीयव्यापारान् यथा अनुभूतवत् अतः मम आयुषः दीर्घत्वरूपो गुणः एव अत्र महान्तम् एव अपराधम् कृतवान् इति मन्यामहे वयम् । मम आयुषः दीर्घत्वरूपगुणः अत्र दोषाय कल्पते इति भावः । [तथा चोक्तं वङ्ग-भाषायाम्—“गुण इत्ये दोष ह्येन विदार विदाय” — विद्यामुन्दर] । पृथिताया व्रतम् ॥

Notes.

3. भरतविषादम्—भरतस्य विषादः (त्वह्योगजन्या ग्लानिः) तमिति दत्तम् ।
All. obj of अनुभूय ।

4. अनाथताम्—अविद्यमानः नाथो यस्य बहु । तस्य भावः । इति तन् प्रत्ययः । ताम् (obj of अनुभूय = अनु + भू + ल्यप्) ।

5. बहुविधम्—बहुधा (बहुवो वा) विधा यस्य तदिति बहु । Qual. दुःखम् (understood).

6. दृष्ट्यसह्यम्—सह + यत् कर्मणि = सह्यम् । प्रकर्षेण सह्यम् इति प्रसह्यम् । दुःखेन प्रसह्यम्—प्रादितत्—adj. qual. दुःखम् understood ; or प्र + सह + यत् प्रसह्यम् । दुःखेन प्रसह्यम् । The reading दृष्ट्यसह्यम् with खल, also may serve our purpose, but the meter suffers.
“इदुदुपधस्यचाप्रत्ययस्य” इति अत्र षत्वम् ।

7. गुणे—विषयाधिकरणे ७मी ।

8. बहु—adv. qual अपराद्धम् । —Its अनुक्तकर्ता is आयुषा ।

सीता—रोदन्तं अयमउत्तमं पुणो वि रोदावीअदि तादे ।
[रुदन्तम् आर्यपुत्रम् पुनरपि रोदयति तातः] ।

रामः—मैथिलि ! एषः पर्यवस्थापयामि आत्मानम् । वत्स
लक्ष्मण ! आपस्तावत् ।

लक्ष्मणः—यदाज्ञापयति आर्यः ।

भरतः—आर्य ! न खलु न्यायम् । क्रमेण शुश्रूषयिष्य ।
अहमेव यास्यामि । (कलसं गृहीत्वा निष्क्रम्य प्रविश्य) इमा आपः ।

Eng. Sita — Sir ! my noble husband is already weeping ;
and you again set him to lament.

Ram.—Maithili ! now I am composing myself ; my
darling Lakshman ! (bring) water.

Lakshman.—As the noble Sir commands.

Bharat.—Sir ! it is not proper. In consideration of the
order of juniority (according to juniority) I should render
service. Myself shall go, (takes pitcher, goes out and entering
again) here is water.

Beng. सीता—आर्यपुत्र सदाई कौदछेन ताके आबार कौदान्
केन तात ! राम—मैथिलि ! এই আমি নিজেকে স্থির করছি । বৎস
লক্ষণ ! জল (আন) । লক্ষণ—আর্যের যেরূপ আদেশ । ভরত—আর্য !
এত ঠিক হলনা । (বয়সের) ক্রম অনুসারে আমি গুশ্রুবা করিব ।
আমিই যাইব । (কলস লইয়া বাহিরে গিয়া পুনরায় প্রবেশ করিয়া)
এই জল ।

Tikā.—‘রুদন্ত’ সদৈব পিটশীকৈল রুদন্তম্ । ‘পর্যবস্থা পয়ামি’—আত্মানম্
প্রকৃতিস্থম্ করোমি । ‘আত্মান’ স্বাম্ প্রকৃতিমা পাদয়ামি । ‘ন খলু ন্যায্যম্’

कनौयसि भरते अत्र उपविष्टे सति ज्येष्ठस्य लक्ष्मणस्य जलानयनाय गमनम् न उचितम् प्रतिभाति । 'क्रमेण' वयसः क्रमम् अनुसृत्य । 'शूषयिष्ये' शूषूषाम् करिष्ये । यतः अहम् लक्ष्मणादपि यवीयान् अतो मयैव प्रथमं शूषूषा विधेया इति भावः ।

Notes.

1. रुदन्तम्—रुद + शल् + द्वितीया एकवचनम् ।
2. रोदयति—रुद + णिच् + लट् तिप् । Nom. तातः ।
3. पथावस्थापयामि—परि + अव् + स्था + णिच् + लट् मिप् ।
4. आपस्तावत्—waters are wanted to wash off his tears that came to Rama's eyes due to पितृमरणसंवादः ।
5. क्रमेण—प्रकृत्यादित्वात् तृतीया । or better हेतौ तृतीया ; comp "क्रमादसु नारद इत्यवोधि सः" ।

6. शूषूषयिष्ये—शु + सन + णिच् + लृट् से। अव स्वार्थे णिच् । वा शूषूषां करिष्ये इति शूषूषा + ('तत्करोति' इति) णिच् + लृट् से। "प्रतिपदि-काद धात्वर्थे णिच् बहुलमिष्टवच्च" इति अव आकारलोपः । "णिचश्च" इति कर्त्तृगानिनि क्रियाफले सति आत्मनेपदम् । Similarly parse लक्ष्मणः शूषूषयतु and शूषूष्य भगवन्तम् &c—these taking परस्मैपद due to nonconsideration of कर्त्तृभिप्रायफलता । शूषूषिष्ये without णिच् also serves the purpose here. In this case आत्मनेपद will come by the rule "ज्ञाशुष्मृदृशा सनः" । Comp "शूषूषस्व गुरुजनम्"—Sak IV.

Remark.—Bhasa all along takes Bharat as the junior to Lakshman as in Raghu XIII, 72 and 73. But others such as Mallinath, take Lakshman as junior to Bharat.

रामः—(आचम्य) मैथिलि ! विशोर्ध्वतः खलु लक्ष्मणस्य व्यापारः ।

सीता—अयच्छत ! यं इदिनापि संस्मृसद्दद्वो । [आर्य-पुत्र ! ननु एतेनापि शूषूषयितव्यः] ।

रामः—सुष्ठु खल्विह लक्ष्मणः शुश्रूषयतु । तत्रस्थो मां भरतः
शुश्रूषयतु ।

भरतः—प्रसीदतु आर्यः ।

Eng. Ram.—(Having sipped water). Maithili, the services of Lakshman are (or Lakshman's engagement in waiting upon me is) lessening.

Sita.—My lord ! he, too, should render services to you.

Ram.—Rightly indeed ! let Lakshman wait upon me here and let Bharat attend to my business (or render me services) there (at Ayodhya).

Bharat.—Be propitious Sir !

Beng. राम—(आचमन करिया) मैथिलि ! लक्ष्मणेर कार्यो ब्यापृति कमिया आसितेहे । सीता—आर्यपुत्र ! ईहारो त तोमार शुश्रूषा करा कर्बुवा । राम—ठिक कथा । लक्ष्मण एखाने शुश्रूषा करुन । आर भरत सेखाने (अवोधाया) থাকिया आमार शुश्रूषा कर । भरत—आर्य ! प्रसन्न हुन ।

Tika.—विशीर्यते विशीर्यो भवति खलपीभवति इत्यर्थः । व्यापारः सेवाकर्तव्यं व्यापृतिः । तत्रस्थः—अयोध्यास्थितः ।

Notes.

1. विशीर्यते—वि + शृ + कर्मकर्त्तरि लट् ते । Comp. “वाचास्तस्य व्यशीर्यन्”—Purana ; and Manu II. also—“परस्मान् विशीर्यते” ।

2. शुश्रूषयितव्यः—शु + सन् + णिच् (खार्थे) + तव्य &c. see ante also. Sita shows that though this is Lak's duty here, still it is not विशीर्ण (broken altogether), for Bharata as a younger brother has also a right to serve Rama always.

३. तवस्थः—तव + स्था + क कर्त्तरि । Being in अयोध्या ।

४. श्मश्रूयतु—श्म + सन् + णिच् (स्थाय) + लोट तुप् । Or श्मश्रूषां करोतु इति श्मश्रूषा + णिच् + लोट तु ।

भरतः—इह स्थास्यासि देहेन तव स्थास्यामि कर्मणा ।

नाम्नैव भवतो राज्ञं कृतरक्षं भविष्यति ॥ १८ ॥

Prose order. इह (अहम्) देहेन स्थास्यामि तव कर्मणा स्थास्यामि । भवत एव नाम्ना राज्ञं कृतरक्षं भविष्यति (or भवतः नाम्ना एव etc).

Eng. In body I shall stay here and in duty at Ayodhya. It is in your name (or by the force of your name) will the kingdom be governed (or protected).

Beng. আমি দেহে এখানে বাঁধব আর কাজে অযোধ্যায় থাকিব । আপনারই নামে (অথবা আপনার নামেই বা নামগোষ্ঠ্যেই) রাজ্য রক্ষিত হইবে ।

Tika.—‘इह’ अस्मिन् आयामे ‘अहं’ देहेन कायेन स्थास्यामि’ । अत्र अवस्थाय तव सेवायाम् व्यापृती भविष्यामि इति भावः । परन्तु ‘कर्मणा’ राज्यापालनकार्येण अहम् ‘तव अयोध्यायाम् स्थास्यामि’ । अत्रैव अवस्थाय अहं प्रतिनिधिद्वारेण अयोध्याराजास्य शासनम् विधास्यामि । [अपितु इदमपि त्वया ज्ञेयं यत् नैव राज्याम् मम परत्वं] ‘भवतः एव राज्याम्’ नाम्ना राम एव राजा भरतस्तु तस्य प्रतिनिधिरेव इति घोषणया (यद्वा भवतः नाम्ना एव—भवतस्तथा मम च राज्ञी अनुपस्थितौ अपि तव नाम्नः खलु माहात्म्येन) ‘राज्ञं कृतरक्षं’ कृतपरिपालनम विहित-शासनम् इति यावत् ‘भविष्यति’ तव नाम्नः सहसमानम् आकर्ण्य न कोऽपि राज्याम् अभिभवितुम् शक्नोति, अतो न कापि चिन्ता इति भावः ।

Notes

१. देहेन, कर्मणा—करणे तृतीया ।

२. स्थास्यामि—स्था + लृट् + स्यामि ।

3. नाम्ना—करणे तृतीया । The administraton will go on smoothly in your name only.

4. कृतरक्षम्—कृता विहिता रक्षा रक्षणम् यस्य तदिति बहु । Adj. to राज्ञम् । Should we read here—नाम्ने व भरतो राज्ञा कृतरक्षं करिष्याति (?) ।

Remark.—Bharat wants to govern the kingdom by a deputy on behalf of Rama's and his own self, acting also as the representative of Ramchandra the legal heir to the throne. And he prays to Rama not to make the व्यवस्था of serving him being in अयोध्या only (see sl. 24 infra).

रामः—वत्स कैकेयीमातः ! मा मैवम् ।

पितुर्नियोगादहमागतोवनम्

न वत्स ! दर्पान्नभयान्नविभ्रमात् ।

कुलं च नः सत्यधनं ब्रवीमि ते

कथं भवान् नोचपथे प्रवर्त्तते ॥ २० ॥

Prose order. हे वत्स ! पितुर्नियोगादहम् वनम् आगतः, न दर्पात् न भयात् न विभ्रमात् ; कुलं च नः सत्यधनम् इति ते ब्रवीमि । भवान् कथं नोचपथे प्रवर्त्तते ।

Eng. Rama—Ho son of Kaikeyi ! My darling ! Do not say so. It is neither through vanity, nor out of fear, nor on account of indiscrimination of my intellect, but by the express order of my father that I have come to the forest. I tell you that truth counts as wealth with our family, then why do you adopt (or take to) the inglorious path ?

Beng. राम—ब९स कैकेयीमातः । एरूप बलि० ना । ब९स ! पितुर्निर्देशेई आमि बने आसियाहि अहकारबशतः० नहे, भय बा

वृद्धिः नष्टः नष्टः । तौमाके बलितेहि ये आमादेर वंशे गत्यै
(परम) धन ; (सुतरां) तूमि केन अगत् पथे अवसित इहेतेहे ?

Tika.—वत्स ! कैकेयीमातः ! कैकेयीपुत्र ! मा मैवम् ब्रूहि ! [कथम्
इति चेत् प्रष्टुम्—] 'वत्स ! अहम् पितुः नियोगात्' निर्देशादिव वनमागतः 'न दर्पात्'
संसारान्नमं परित्यज्य सत्यासायमे निवत्सयामीति व्रथागवात् नाहम् वनमागतः ।
'भयान्न' नैव कस्यचित् प्रवलप्रतिहन्निनः भौतिम् आसाद्य अहं राज्ञं त्यक्त्वा
वनमागतः । 'विभ्रमात्र' विभ्रमः सतिभ्रंशः । नापि मे सतिभ्रंशोभूत् येन राज्ञं
विहाय अहम् वनवासि सतिं कृतवान् । [ननु मदर्थे त्वं राज्ञं त्यक्तवान्, नैव
अहं राज्ञायी, मया प्रार्थितस्त्वम् राज्ञम् प्रत्यागच्छ इति चेत् उत्तरं पठति—] 'कुलं
नः' अस्माकं विभ्रुतं कुलं 'सत्यधनं' अत्र सत्यम् धनमिव रक्षणीयम् । यदा
सत्यमेव अस्मात्कुलस्य धनं भवति । 'इत्यहम् ते ब्रवीमि' । तथा सति 'भवान्
कथं नौचपथे' गच्छितपथे प्रवर्तते विचरितमिच्छसि । ननु पितुरादेशेन त्वया
भरतेन अयोध्यायाम् अवस्थाय चतुर्दशवर्षाणि राज्ञम् पालयितव्यम् । तव अत्र
अवस्थानेन पितुराज्ञा लङ्घिता भवेत् । कथम् त्वम् पितुराज्ञालङ्घनरूपे गच्छिते मार्गे
चलितुं प्रसीसि । वंशस्थं वृत्तम् ॥

Notes

1. कैकेयीमातः—कैकेयी माता यस्य स इति बहु । Acc. to some
कैकेयीमातृक also. See ante. Vocative case. It is justified by
the rule of Ramatarkabagish (the commentator of Mugdha-
bodh) that runs as मातृकस्य मातः etc । It has been explained
before in the first and second acts.

2. नियोगात्—इती पञ्चमी ; or ल्यबलोपे ५मी ; नियोगमात्रित्य इत्यर्थः ।

3. दर्पात् &c.—इती ५मी । See Tika for meaning.

4. सत्यधनम्—सत्यं धनं यस्य तदिति बहु ; adj. to कुलम् । we can
also read—कुलस्य नः सत्यधनं etc here.

5. नीचपथे—नीचः पत्यासन्निह इति कर्मधा । 'समासान् by the rule "नृक्-पूरवधूःपद्यामानचे ।" A noble one born in a noble line (born in a noble family) can't stoop to ignobility. Comp. "भवाद्दशाश्चेत् अधिकुर्वतेरति" हन्त हतामनस्त्रिता" and 'न्यायाधारा हि साधवः" &c.

सुमन्त्रः—अथेदानीमभिषेकोदकं कतिष्ठतु ।

रामः—यत्र मे माताऽभिहितं, तत्रैव तावत् तिष्ठतु ।

भरतः—प्रसौदतु आर्यः । आर्य, अलमिदानीं व्रणे प्रहत्तुम् ।

Eng. Sumantra.—Where will now the coronation-water be placed ?

Ram.—Let it be placed where my mother has told.

Bharat.—Be propitious noble sir ! Sir, so do not strike upon the sore.

Beng.—সু—এখন তবে অভিষেকবারি কোথায় থাকবে ? রাম—যেখানে আমার মা বলেছেন সেইখানেই থাকুক । ৩—আর্য্য প্রসন্ন হউন ! আর্য্য ! আর ক্ষতে আঘাত দিবেন না ।

Tika.—अथेत्यादि । अधुना क अभिषेकोदकं तिष्ठतु [अथिति प्रथमे अव्ययम्] यत्तित्यादि—सस्य अभिषेकः सम माता कैकेया अभिप्रेतस्तस्य भरतस्यैव भवतु इत्यर्थः । [कैकेयाः अभिप्रायस्य उल्लेखिन व्यथितचेताः भरतः कथयति—] प्रसौदतु इत्यादि । कैकेयीचेष्टितम् आकर्ण्य सम हृदये व्रणम् खलु उत्पन्नम् । पुनरपि तस्य इङ्गितं ७ कृत्वा सम हृद्देदनायाः उपरि मा आघातम् प्रयच्छ भातः इत्यर्थः ।

Notes.

1. अभिषेकोदकम्—अभिषेकस्य उदकम् इति अश्वघासवत् तादर्थ्यं इतत् । Sumantra seeing both Rama and Bharata wailing asks as to who is to receive coronation now at Ayodhya.

2. प्रवृत्तम्—here तुम् is used instead of त्वाच्च in connection with चलम् । This is peculiar with Bhasa. See ante.

3. अलङ्घ्येप्रवृत्तम्—Kaikeyi's action has caused a wound in Bharata's heart ; now Rama's word with regard to that augments that pang in Bharata. So he says thus.

अपि सुगुण ममापि त्वत्प्रसूतिः प्रसूतिः

स खलु निभृतधीमांस्ते पिता मे पिता च ।

सुपुरुष ! पुरुषाणाम् मातृदोषो न दोषो

वरद ! भरतमार्त्तम् पश्य तावद् यथावत् ॥ २१ ॥

Prose.—हे सुगुण ! त्वत्प्रसूतिर्ममापि प्रसूतिरपि । स खलु निभृतधीमान् ते पिता मे पिता च । सुपुरुष ! पुरुषाणाम् मातृदोषो दोषो न । हे वरद ! मार्त्तम् भरतम् तावत् यथावत् पश्य ।

Eng.—Oh accomplished one ! the line (dynasty) in which you are born has produced me also ; your father of firm intellect is also the father of mine ; oh great one ! with reference to males, their mother's blame never counts. Oh the bestower of boons, please look upon the dejected Bharat in his true colour (or perspective).

Beng.—हे सुगुण ! আপনার যে বংশে জন্ম আমারও তাই । সেই স্থিরমতি আপনার পিতাই আমারও পিতা । হে সুপুরুষ ! পুরুষের মাতৃদোষ ত দোষ নয় । হে বরদ, আর্ত্ত আমারে ঠিকভাবে দেখুন ।

Tika.—‘সুগুণ !’ হে শোভনগুণশালিন্ ‘ত্বত-প্রসূতিঃ’ তব কুলে যিনি কলে লস্তুতপন্নঃ ‘তত্ কুলে’ মম ‘অপি প্রসূতিঃ’ এককিন্নরে কুলে আবাম্ জাতী ইত্যর্থঃ । ‘স খলু নিভৃতধীমান্’ স্থিরমতিঃ ‘তে পিতা মে পিতা চ’ । [নতু মাতরৌ

आवधो भिन्ने तत्रैव विभेदः इति चेत् उत्तरं पठति—] हे सुपुरुष ! अष्टजन !
‘पुरुषाणां मातृदोषः दीपो न’ । मातुः खलु दोषेण पुत्राः नैव दूषिताः भवन्ति । अतः
कैकेया कृतोऽपराधः न मयि संक्रमते इति भावः । ‘हे वरद !’ हे वरदानसमर्थ !
‘आत्तं’ दीनं भरतं ‘यथावत् पश्य’ तावत् [तावदिति अवधारणेऽव्ययम्] । भरतस्य
दैन्यं वीक्ष्य तस्य मनोभावम् विचारय, नैव कैकेयाः दोषेण तम् सापराधम् मन्यन्ते ।
मालिनीवृत्तम् ।

Notes

1. सुगुण—vocative case. शोभनाः गुणाः यस्य स इति बहु । Being
गुणवान् you can easily see this—that we come from the same
family, and consider accordingly.

2. त्वत्प्रसूतिः—तव प्रसूतिरिति द्रुतम् । प्रसूतिः = वंशः । प्रसूयते अस्मात् वा
अस्मामिति प्र + सु + क्तिन् अपादाने वा अधिकरणवाच्ये ।

3. निभृतधीमान्—नि + भृ + क्त = निभृतः वशीभूतः । Cp. “निभृतात्मज-
भृत्यदाराः”—श्रीश्रीचण्डो । निभृता वशीभूता धीरिति कर्मधः । Controlled
or trained intellect. स्थिरमतिः इत्यर्थः । सा असौ अस्ति इति मतुप् ।
Qual. पिता । or—निभृतश्च असौ धीमान् च । Having such a पिता we
are to be of good mentality.

4. सुपुरुष—शोभनः पुरुषः इति प्रादितत् ; vocative. As a good per-
sonage you consider that मातृदोष doesnot always attach a
noble son.

5. मातृदोषः—मातृदोषः इति द्रुतम् ।

6. आर्त्तम्—दीनम् ; adj to भरतम् । By appeal to your merit
you are reminded to judge me by thy own perspective, and
being a good, permit me to serve you and do fulfil my prayer.

7. यथावत्—अव्ययम् । In true colour ; in proper perspective.

सीता—अय्यउत्त । अदिकरुणं मन्तेअद्द (दि ?) भरदो ।
किं दाणिं अय्यउत्तेण चिन्तीअदि । [आर्यपुत्र ! आर्यपुत्र !
मन्त्रयते भरतः । किमिदानौम् आर्यपुत्रेण चिन्तयते] ।

Eng. Sita—My noble husband ! indeed Bharat is talking very piteously. What is now being thought by my noble husband ?

Beng. गीता—आर्यपुत्र ! भरत अति करुणभावै कथा बल्हेन ।
एथन आर्य कि चिन्ता करुहेन ?

Tika.—‘अतिकरुणम्’ अतिदीनम् । ‘मन्त्रयते’ कथयति आलपति इति यावत् ।

Notes

1. अतिकरुणम्—adverb ; अतिमात्रम् करुणमिति प्रादितत् । Sita thus interferes and appeals to Rama. Bharata is aggrieved due to his mother's fault and tries to atone for it and has appealed to you to judge him in true light. So please do so.

राम—मैथिलि ।

तं चिन्तयामि नृपतिं सुरलोकायातम्

येनायमात्मजविशिष्टगुणे न दृष्टः ।

ईदृग्विधं गुणनिधिं समवाप्यलोके

धिग्भो विधेयदिवलं पुरुषोत्तमेषु ॥ २२ ॥

Prose.—येन अयम् आत्मजविशिष्टगुणः न दृष्टः सुरलोकायातम् नृपतिं
(दृष्टव्यं) चिन्तयामि । ईदृग्विधं गुणनिधिं समवाप्य (स्थितेषु) पुरुषोत्तमेषु
विधेयदिवलं (तर्हि) भो धिक् ।

Eng. Rama.—Oh Maithili ! I am thinking of that deceased monarch, who could not witness the uncommon virtues

of his son. Alas ! it is a regrettable matter that great persons though they beget such a son of innumerable merits are subject to the decrees of fate (or are overpowered by fate).

Beng. राम—मैथिलि, यिनि पुत्रेण एरूप असामाञ्ज गुण देखिते पाईलेन ना सेई परलोकगत नृपतिर कथाई आमि चिन्ता करितेछि । संसारें एरूप गुणसागर (पुत्र) पाईयाओ यदि महापुरुषदेर दैवप्रताप सह करिते हय तबे ईहा बड़ई कष्टेव कथा ।

Tika.—‘यिन राज्ञा आत्मजविशिष्टगुणः’ आत्मजस्य पुत्रस्य भरतस्य विशिष्टः अलोकसामान्यः गुणः उत्कर्षः, स च असाधारणभ्रातृभक्तिरूपः न दृष्टः ‘तम् सुर-लोकयात’ देवलोकप्रस्थितम् ‘वृपतिं चिन्तयामि’, ‘लोके’ संसारे भुवने इत्यर्थः ‘ईदृग्विधम्’ एवमकारम् भरततुल्यम् ‘गुणनिधिं’ गुणसागरम् पुत्रम् इति यावत् ‘समवाय्य’ प्राप्य अपि ‘स्थितेषु’ गुणवन्तं पुत्रम् अधिगतेषु अपि इत्यर्थः ‘पुरुषोत्तमेषु’ नरश्रेष्ठेषु ‘विधिः’ देवस्य यदि वलम् पराभवसामर्थ्यात् अभिभवशक्तिरित्यर्थः तर्हि ‘भो धिक्’ नूनं तत् कष्टदायकम् । [‘धिक्’ इति कष्टमुच्यते अव्ययम्] । अधिगतसुपुत्रेषु अपि नरश्रेष्ठेषु विधिः स्वभावः प्रदर्शयति च तन् तत् दुःखप्रदम् इत्यर्थः । वसन्त-तिलकं वृत्तम् ॥

Notes

1. आत्मजविशिष्टगुणः—उक्ते कर्मणि १मा । आत्मनः जायते इति आत्मन् + जन् + उ । वि + शिष् + क्त = विशिष्टः । तादृशः गुणः इति कर्मधा । आत्मजस्य विशिष्टगुणः इति इतत् ।

2. सुरलोकयातम्—सुराणां लोकः इतत् ; तं यातस्तमिति रतत् वा better सुप्सुपो ।

3. ईदृग्विधम्—ईदृशी विधा यस्य तम् इति बहु । adj to गुणनिधिम् ।
Note—the like produces the like “आकरे पद्मपुष्पाणां पद्ममेवोपजायते” ।

5. समवाय्य—सम् + अव + आप + ल्यप् । To bring about समान

কর্তৃকতা in such cases we are to make 'স্থিতৈষ' understood here. See Tika.

6. পুরুষোত্তমপু—পুরুষেণ উত্তমঃ ইতি সুপ্ সুপা ; it not being a সৎশ্রা here. তেযু। অধি' ওমী। পুরুষাণামুত্তমঃ a শিষে'তত্ is also correct.

রাম—বত্‌স ! কৈকেয়ীমাতঃ ।

যত্‌ সত্যম্‌ পরিতোষিতো'স্মি ভবতা নিष्कलमात्मा भवा-
स्वहाक्यस्य वशानुगो'স্মি ভবতঃ খ্যাতৈর্গুণৈর্নির্জিতঃ ।

किन्वेतन्नृपतेर्वचस्तद्वृतं कर्तुं न युक्तं त्वया

किञ्चोत्पाद्य भवद्विधं भवतु ते मिथ्याभिधायी पिता ॥ २३ ॥

Prose.—যত্‌ ভবতা পরিতোষিতো'স্মি (তত্‌) সত্যম্‌ (ভবতি) । ভবান্‌ নিष्कलमात्मा । ভবতঃ খ্যাতৈর্গুণৈঃ নির্জিতঃ (অতঃ) স্বহা'ক্যস্য বশানুগো'স্মি । কিন্তু নৃপতেরেতদ্‌ বচঃ । তত্‌ ত্বয়া অনৃতং কৰ্ত্তৃম্‌ ন যুক্তম্‌ । কিञ्চ তে পিতা ভব-
দ্বিধমুতপাদ্য মিথ্যা'ভিধায়ী (কথ') ভবতু ?

Ram.—Really I have been satisfied with you. Blameless you are. Being captivated by your renowned virtues (merits) I have been subject to your dictate. But such is the king's order and it does not behove you to nullify it ; moreover will your father giving birth to one of you calibre or standard, come out a liar ?

Beng.—আমি সত্যই তোমার দ্বারা (তোমার ব্যবহারে) পরি-
তোষিত হইয়াছি । তুমি নিষ্পাপ । আমি তোমার প্রখ্যাত গুণের
দ্বারা পরাজিত হইয়া তোমার বাক্যের বশবর্তী হইলাম ; কিন্তু রাজার
এই বাক্য (আদেশ)—সেটা মিথ্যা করা (অশ্রুধা করা) তোমার উচিত
নহে । আরও বিবেচনা কর তোমার পিতা তোমার জ্ঞান পুত্রকে জন্ম
দান করিয়া কি মিথ্যাভাবী হইবেন ?

Tika.—‘यत् (अहम्) भवता परितोषितोऽस्मि’ सन्तोषितो भवामि ‘तत् सत्यम्’ भवति [यत्तदोः नित्यसम्बन्धः] । ‘भवान् निष्कल्यपात्मा’ निष्कलुषचेताः । ‘भवतः ख्यातैर्विस्तृतैर्गुणैः’ भ्रातृभक्तिप्रभृतिभिः ‘निर्जितः’ पराजितः वशीभूतः इत्यर्थः (सन् अहम्) ‘त्वद्वाक्यस्य’ तव निर्देशस्य ‘वशानुगः वशवर्त्तो’ अस्मि, ‘किन्तु नृपतेरेतत् वचः’ यदहम् चतुर्दश वर्षाणि क्ने वतस्यामीति त्वच्चराजमविष्यति इति तत् वाक्यम् ‘त्वया अनृतम् मिथ्या कर्त्तुम् न युक्तं’ न उचितम् । अपरं च विवेचय — [किम् ?] यत् ‘ते पिता भवद्विधम्’ भवत्सदृशम् ‘गुणवन्तम् पुत्रम् उत्पाद्य’ जनयित्वा ‘मिथ्याभिधायी’ स्रष्टाभाषी कथं ‘भवतु’ न कथमपि तत् स्यात् । शार्दूलविक्रीडितं वृत्तम् ॥

1. परितोषितः—परि + तृष + णिच् + क्त कर्मणि ।

2. निष्कल्यपात्मा—adj to भवान् । निर्गतम् (निरस्तम्) कल्यप् पापम् यस्यात् सः इति बहु by ‘प्रादिभ्योधातृजस्य—’ । तादृशः आत्मा (मनः) यस्य स बहु । So entertain no doubt about your own good qualities of the head and heart.

3. निर्जितः—निर् + जि + क्त कर्मणि । गुणैः has करणे श्य ।

5. वशानुगः—वशम् अनुगच्छति इति वश + अनु + गम् + ड कर्त्तरि । ग्रहा वशस्य अनुगः इति ६ तत् । I place myself under the control of your words or request. But just consider—how can you make the father मिथ्याभिधायी ।

7. युक्तम्—युज् + क्त कर्मणि । Its अनुक्त कर्त्ता is त्वया ।

8. भवद्विधम्—भवतः विधा (प्रकारः) इतत् । भवद्विधा इव विधा यस्य तमिति बहु ; obj to उत्पाद्य । Here बहु is guided by “सप्तस्युपमानपूर्वस्थोत्तरपदलोपस्य वक्तव्यः” ।

9. उत्पाद्य—उत् + पद् + णिच् + ल्यप् ।

10. मिथ्याभिधायी—मिथ्या is an अव्यय here. मिथ्या अभिधातुम् शीलम् यस्य स इति मिथ्या + अभि + धा + णिजि कर्त्तरि ताच्छीली । Adj to पिता ।

11. भवतु—लोड संप्रत्ये by the rule “विधिनित्ययाधीष्टसंप्रत्यप्रार्थनेषु लिङ्” ।

**भरतः—यावत् भविष्यति भवन्नियमावसानम्
तावद्भवेयमिह ते नृप पादमूले ।**

Prose.—हे नृप ! यावत् भवन्नियमावसानम् भविष्यति तावत् इह ते पादमूले भवेयम् ।

Eng.—Ho Your Majesty, till the end of your vow, I would better stay here at your feet.

Beng.—महाराज ! তোমার নিয়মের অবসানকাল পর্য্যন্ত আমি এখানে তোমার শ্রীচরণ সমীপে অবস্থান করি ।

Tika—नृप ! हे महाराज ! [त्वमेव राजा नाहम् । अहम् हि राजसेवकः भरतः] ‘यावत्’ यावता कालेन भवन्नियमावसानम् भवतः नियमस्य वनवासव्रतस्य अवसानम् समाधिर्भविष्यति तावत् तावन्तम् कालम् व्याप्य ‘इह’ अत्र आश्रमे ते पाद-मूले शोचरणसमीपे अहं भवेयम् तिष्ठेयम् इति मे प्रार्थना । प्रार्थनायां विधिलिङ् ।

Notes

1. यावत् तावत्—these denote अवधि here. अव्यय ; comp “यावदगच्छसिचान्तम्” Sak VI. The reading भवति will be better here.

2. भवन्नियमावसानम्—भवतः नियमः इतत् ; तस्य अवसानम् इति इतत् ; अव + सो + लुट् । Nom to भविष्यति ।

रामः—मैव नृपः स्वसुक्तैरनुयातु सिद्धि

मे शापितो न परिरक्षसि चेत् स्वराज्यम् ॥ २४ ॥

Prose.—मा एवम् (भवत्) ; नृपः स्वसुक्तैः सिद्धिमनुयातु ; स्वराज्यं चेत् न परिरक्षसि (तर्हि) मे शापितोऽसि ।

Eng. Rama.—Let it not be 'so ; may the king attain success (in the next world) by dint of his merits (good

deeds). I charge you on oath to protect your own kingdom (or you would be cursed by me should you not administer your own kingdom).

Beng.—एकप ठवेना ; राजा निजपुण्ये गिद्धि लाठ करुन ; आमार शपथ लागे, यदि तूमि स्वराज्य पालन ना कर ।

Tika.—‘मा’ न ‘एव’ तव वाक्यानुसारेण काव्ये ‘भवतु’ । ‘नृपः दशरथः स्वसुक्तैः’ पुण्यवतैः ‘सिद्धिं’ स्वर्गसुखम् ‘अनुयातुं’ प्राप्नोतु । त्वया राजा स्वीकृते सति राज्ञः सत्यं रक्षितम् भवेत् तथा सति स स्वर्गसुखम् अनुभविष्यति । तस्य अन्यथाचरणम् मा भूत् येन तस्य स्वर्गभंशो जायेत इति भावः । अतएव त्वया नूनम् अयोध्यां गत्वा राज्यं पालनीयम् ; ‘परम्’ स्वराज्यम् तुभ्यं पिता प्रदत्तम् राज्ञं चेत् यदि न परिरक्षसि न प्रतिपालयसि ‘तर्हि’ मे शापितोऽसि’ मम शपथः त्वाम् अधि-
करिष्यति ; अहम् त्वामुद्दिश्य शापम् उच्चारयिष्यामि ।

Notes

1. स्वसुक्तैः—स्वस्य स्वं वा सुक्तं तैरिति दत्तं, कर्मधा वा । करणे श्या ।
2. स्वराज्यम्—obj of परिरक्षसि ।
3. मे—used instead of मया । This is sanctioned by Durgadas Vidyabagish the famous commentator of the Mugdhabodh. By way of illustration he cites the following from Sree sree Chandi :—

विष्णोः शरीरग्रहणमहमीशान एव च ।

कारितास्ति यतोऽतस्त्वां कः स्तोतुम् शक्तिमान् भवेत् ?

Compare swapnavasavadatta also for a similar use of Bhasa “दिव्यपनये काकुता ते बुद्धिः” VI ; or we may take it as an अव्यय having the sense of मया । Compare “मे चूताङ्गुतो दत्तः”—Sak Act VI and our notes there.

4. शापितः—शप् + णिच् + क्त कर्मणि । Here णिच् is rather स्वार्थे, for शप् is transitive as well.

N. B.—शापितोऽसि may be explained otherwise :—ने मम जीवनेन शापितोऽसि i. e. मया त्वम् मम जीवनेन शापितः भवसि meaning that यदि त्वम् न राजा परिरक्षसि तर्हि मम जीवनं नश्वरं इति मे शपयवाणी । But also note—such short forms of अस्वद् or युष्मद् should not be used at the beginning of sentences “व्याख्यादीनाभूत्” । So this is an irregular use unless it is taken as an अव्यय ।

भरतः—हन्त ! अनुत्तरमभिहितम् । भवतु समयतस्त्वे राज्यं परिपालयामि ।

रामः—वत्स ! कः समयः ?

भरतः—मम हस्ते निक्षिप्तं तव राजं चतुर्दशवर्षान्ते प्रतिग्रहीतुमिच्छामि ।

Eng. Bh.—‘Alas what you have said has silenced me. However, I shall rule over the kingdom on one condition. .

Ram.—My darling ! what is that ?

Bh.—I wish that you would take back your kingdom pleased under my charge, at the end of fourteen years.

Beng. भरत—हाय ! এমন বলিলেন যে ইহার আর উত্তর নাই ।
বাঁহোক ! আমি এক সর্ত্তে রাজ্য পরিপালন করিব ।
রাম—কি সর্ত্ত ?
ভরত—আমার হস্তে প্রদত্ত আপনার রাজ্য চতুর্দশবর্ষ পরে আপনি
পুনরায় গ্রহণ করিবেন ইহাই আমার ইচ্ছা ।

Tika.—‘अनुत्तरम्’ अस्मिन्मानम् उत्तरम् यस्मिन् तद् यथा तथेति बहु - ।
‘समयभीति’ प्रदर्श्य यत् त्वया कथितम् तस्य उत्तरं दातुम् न मया शक्यम् । ‘समयतः’

समयात् समयम् अनुमृत्य [समयः—सविदः । तथाहि “समयाः शपथाचारकालसिद्धान्त-
सविदः” इत्यमरः] । चतुर्दशवर्षान्ते चतुर्दशवर्षव्यापिवनवासस्य अवसाने । प्रति-
गृहीतुम् [अव अन्तर्भावितः णिजन्तार्थः तेन । प्रतियाह्वयितुम् इत्येव अर्थः] । प्रति-
पादयितुम् स्वीकारयितुम् इति यावत् ।

Notes

1. अनुत्तरम्—वह See Tika. Adverb.
2. समयतः—पञ्चमी स्थाने तस्; द्वेते ५मौ ।
3. परिपालयामि—परि + पा + णिच् + लट् मिप् ; भविष्यत्सामीप्ये लट् ।
4. चतुर्दशवर्षान्ते—चतुर्दशानाम् वर्षाणाम् समाहारः चतुर्दशवर्षम् इति
द्विगु; वर्षस्य प्राप्तादित्वं कल्प्यं तस्य आकृतिगणत्वात् ; तेन न ईप् । यद्वा चतुर्दश-
संख्यकानि वर्षाणि इति शाकपार्थिवादि ; तेषाम् अन्ते इति दत्तम् ।
5. प्रतियह्वीतुम्—प्रति + ग्रह् + तम् ; Here the sense of णिच् प्रत्ययः
is expressed by the root. See Tika.

रामः—एवमस्तु ।

भरतः—आर्य्य ! श्रुतम् ? आर्य्य श्रुतम् ? तात श्रुतम् ?

सर्व्वे—वयमपि श्रोतारः ।

भरतः—आर्य्य ! अन्यमपि वरं हर्तुमिच्छामि ।

रामः—वत्स ! किमिच्छसि ? किमहं ददामि ? किमह-

मनुष्टास्यामि ?

Eng. Ram.—Let it be so.

Bh. — Noble sir ! have you heard ? noble Madam, have
you too ? Venerable sir ! have you also ?

All.—We have all heard.

Bh.—Noble sir ! I want to have another boon.

Ram.—My darling ! what do you want ; what shall
I give ? what am I to do ?

Beng. ରାମ—ତାହାହିଁ ହଡ଼କ । ଭରତ—ଆର୍ଷ (ଲକ୍ଷ୍ମଣ) ଶୁନିଲେନ
ତ ? ଆର୍ଷେ (ଗୀତେ) ଶୁନିଲେନ ତ ? ତାତ (ହୁମସ୍ତ) ଶୁନିଲେନ ତ ?
ଜକଲେ—ଆମରା ଜକଲେହିଁ ଶୁନିଲାମ । ଭରତ—ଆର୍ଷ ! ଆର ଏକଟା ବର
ନହେତେ ଚାହିଁ । ରାମ—ବଞ୍ଚ ! କି ଚାଓ ? କି ଦିବ ? କୋନ କାର୍ଯ୍ୟ
କରିବ !

भरतः—पादोपभुक्ते तव पादुके मे

एते प्रयच्छ प्रणताय मूर्ध्ना ।

यावत् भवानिष्यति कार्यप्रसिद्धिं

तावत् भविष्याम्यनयोर्विधेयः ॥ २५ ॥

Prose.—एते तव पादोपदभुक्ते पादुके मूर्ध्ना प्रणताय मे प्रयच्छ । यावत्
भवान् कार्यसिद्धिमेष्यति तावदनयोर्विधेयो भविष्यामि ।

Eng.—Please give me who bends down his head (or who
prostrates himself, with his head bent) the pairs of sandals
used by your feet, I shall remain subservient to these till
you reach the end of your duties (or till your duties come to
a finish).

Beng.—ଆପନାର ଚରଣୋପଭୁକ୍ତ ପାଦୁକା ନତଶିରେ ଶ୍ରମଣତ ଆମାର
ଐଶାନ କରୁନ । ଯତଦିନ ନା ଆପନାର କାର୍ଯ୍ୟ ଶିଦ୍ଧି ହେବେ ତତଦିନ ଆମି
ହେହାରହେ ଅଧୀନ ହ'ବ୍ବେ ଥାକ୍ବୋ ।

Tika.—एते मम प्रत्यक्षम् वर्तमाने तव पादोपभुक्ते चरणाभ्याम् व्यवहृते पादुके
उपानह्नी मूर्ध्ना शिरसा प्रणताय अवनताय मे मन्त्रम् प्रयच्छ देहि । यावत् यावता
कालेन भवान् कार्यं सिद्धिम् पिढसत्यपालनार्थम् वनवासव्रतोदयापनरूपस्य कार्यं स
सिद्धिम् एष्यति प्राप्स्यति, तावत् तावन्कालं व्याप्य (अहम्) अनयोः पादुकायोः
विधेयः वक्ष्यः अधीनः इति यावत् भविष्यामि श्लाघ्यामि । [कार्यं सिद्धिरिति पदेन
रावचनवादिरूपा कार्यं सिद्धिरपि ध्वन्यते] ।

Notes

1. पादोपभुक्ते—पादाभ्याम् उपभुक्ते इति श्वत् । उप + भुज् + क्त कर्मणि ।
Qual. पादुके (which is obj. of प्रयच्छ) ।
2. भूर्ध्ना—करणे श्या ॥ प्रणताय मे—सम्प्रदाने षर्थी ।

रामः—(स्वगतम्) हन्तभोः ।

सुचिरेणापि कालेन यशः किञ्चिन्मयार्जितम् ।

अचिरैरेव कालेन भरतेनाद्य सञ्चितम् ॥ २६ ॥

Prose.—मया सुचिरेणापि कालेन किञ्चिद् यशः अर्जितम् । भरतेन अद्य अचिरैरेव कालेन (यशः) सञ्चितम् ।

Eng.—Very little fame (or scanty fame) was earned by me and that too after a considerable period of time; but Bharata has today acquired that within a shorter space (within a very shortspace of time).

Beng.—दीर्घ दिनेन আমি খুব অল্পযশই অর্জন করেছিলাম । আজ ভরত অভ্যন্তরকালেই তাহা অর্জন করিলেন ।

Tika.—मया सुचिरेणापि अतिदीर्घेणापि कालेन किञ्चित् अत्यल्पमेव यशः पितृभक्तिप्रदर्शनादिना कीर्तिः 'अर्जितम्' । (परम्) भरतेन अद्य अचिरैरेव अत्यल्पेन एव 'कालेन सञ्चितम्' स्वायत्तीकृतम् महदयशः इति अध्याहार्यम् । तत् तु स्वार्थत्यागश्चावभक्त्यादिप्रदर्शनरूपमिति बोध्यम् ।

Notes.

1. सुचिरेण—adj to कालेन । सुष्टु, चिरम् इति प्रादि । Either चिर (neut.) is the base here ; or चिरेण is a विभक्तिप्रतिरूपक अवयव, here.

2. कालेन — अपवर्गे तृतीया ।

सीता—अयच्छत ! यं दीयदि त्वु पुङ्गवजाग्रतं भरदत्तम् ।
[आर्यपुत्र ! ननु दीयताम् त्वत्तु प्रथमेयाचनं भरताय] ।

রাম:—তথাস্তু । বত্স ! গৃহ্যতাম্ । (পাদুকে অর্পয়তি)

ভরত:—অনুগৃহীতৌঃস্মি । (গৃহীত্বা) আর্য্যপুত্র, অমি-
ষেকৌদকম্ আবর্জ্জয়িতুমিচ্ছামি ।

রাম:—(সুমন্ত্রমবলোক্য) তাত ! যদিষ্টং ভরতস্য, তত্
সর্ব্বং ক্রিয়তাম্ ।

সুমন্ত্র:—যদাশ্নাপয়ত্যাযুষ্মান্ ।

Eng. Sita —My noble husband ! this is the first entreaty
(supplication) of Bharat and it should be granted.

Ram.—Let it be so ; my darling take it (offers the pair
of sandals). Bharat.—I am obliged ; (having taken) noble sir !
I want to throw installation-water upon it.

Ram. — Do all those what Bharat desires.

Sumantra.—As the longlived one commands.

Beng. গীতা—আর্য্যপুত্র ! ভবতের ইহা প্রথম প্রার্থনা, ইহা
প্রদান করুন । রাম—তাঁহাই হউক । বৎস ! গ্রহণ কর । (পাদুকা-
যুগল প্রদান করিলেন) । ভরত—অনুগৃহীত হইলাম । (গ্রহণ করিয়া)
ইহাতে আমি অমিষেকবারি নিক্ষেপ করিতে চাই । রাম—তাত !
ভরত বাহা চায় তাহা করুন । সুমন্ত্র—আমুদ্রাণের যেকল্প আকাঙ্ক্ষা ।

Notes

1. দীযতাম্—প্রার্থনায়াম্ লোট । ত্বাদীযতাম্ । The usual reading
as দীযতি for দীযতি is bad rather read দীযত ; Sita took all this as
the প্রথমপ্রার্থনা of Bharata and prayed to Rama for it.

2. ইষ্টম্—যৎ ১ ক্রিয়মানম্, and hence নরমল প্রদত্ত করি হউ ।

3. Remark—"রাম-তাত" &c. Here a stage-direction as সুমন্ত্র

विलीक्य should be better. Bharata urges coronation of राम-पादुका and Rama grants it directing Sumantra to do as Bharata wishes.

भरतः—(आत्मगतम्) हन्त भोः !

शब्देयः स्वजनस्य पौरुचितो लोकस्य दृष्टिन्मः

स्वर्गस्थस्य नराधिपस्य दयितः शीलान्वितोऽहं सुतः ।

भ्रातृणाम् गुणशालिनां बहुमतः कीर्त्तेर्महद् भाजनम्

संवादिषु कथाश्रयो गुणवताम् लब्धप्रियाणां प्रियः ॥ २७ ॥

Prose.—शीलान्वितः 'अहं' स्वजनस्य शब्देयः, पौरुचितः, लोकस्य दृष्टिन्मः, स्वर्गस्थस्य नराधिपस्य दयितः सुतः, गुणशालिनां भ्रातृणाम् बहुमतः, कीर्त्तेर्महद् भाजनम्, गुणवतां संवादिषु कथाश्रयः (कथाश्रयः) लब्धप्रियाणां प्रियः जातः ।

Eng.—By dint of my conduct, I have again grown worthy of my relatives' respect, popular with the citizens, able to stand the seeing by the public, a beloved son of the king in heaven, much esteemed by my worthy brothers, a glorious receptacle of fame, a subject in conversations of the meritorious (magnanimous), and dear to those who like to see Ram crowned.

Beng.—আমি চরিত্রগুণে (পুনরপি) স্বজনবর্গের শ্রদ্ধাভাজন, নাগরিকগণের অমুরাগাঙ্গাদ, জনসংঘের দৃষ্টিগহনে সমর্থ, স্বর্গত নৃপতির প্রিয়পুত্র, গুণশালিত্রাতৃবৃন্দের আদরের সামগ্রী, কীর্তির মহাপাত্র, সজ্জনগণের আলাপশ্রয়ক্ষে উল্লেখযোগ্য এবং রামের রাজ্যলাভ যাদের আকাঙ্ক্ষিত তাদেরও প্রিয় হইলাম ।

Tika.—'शीलान्वितः' शीलान् इत्यनेन अन्वितः वृत्तः 'अहं' पुनरपि 'स्वजनस्य आत्मीयानां शब्देयः' जातः । मन कृते राव्यापह्नादिभ्याः मातुर्हविष्य अहं

स्वजनानाम् अश्वामिव उत्पादितवान् परम् अधुना स्वचरितबलेन पुनरपि तेषाम् अश्वाम् अर्जयितुम् समर्थः इत्यर्थः । 'पौररुचितः' पौरैः नागरिकैः रुचितः तेषाम् अनुरागान्पदम् अहं सञ्जातः । रामे राज्यं निक्षिप्य अहम् पुनरपि अयोध्या-वासिनाम् अनुरागम् आकृष्टवान् अस्मि इति भावः । 'लोकस्वदृष्टिकमः' जनानां दृष्टि-सङ्गमे समर्थः । मातृदोषेण सदोषः अहम् जनानाम् दृष्टिम् सोढुम् अक्षमः आसम् अधुना चाक्षितदाषोऽहम् तेषां दृष्टिसङ्गमे समर्थः सञ्जातः । 'स्वर्गस्थस्य मृतस्य नराधिपस्य दयितः प्रियः सुतः' अहं सञ्जातः । मर्त्ये राज्यं गृहीतं ज्ञात्वा पिता मयि खेदं विजहौ अधुना अहं पुनरपि स्वर्गस्थस्य पितुः खेदभाजनं जातः । 'गुण-शालिनी' सदगुणयतनानाम् 'धातूणाम् लक्षणादीनाम् बहुमतः' जातः । मामिव राज्यापहारिणं ज्ञात्वा मयि तेषाम् सदगुणशालिनाम् धातूणाम् अनादरः आसीत् अधुना पुनः अहम् तेषाम् आदरपात्रं सञ्भूतः । 'कीर्तः' यशसः भावभक्तिप्रदर्शनरूपस्य 'महत्' विशालम् उन्नतम् इति यावत् 'भाजनं' पात्रम् अहं जातः । 'गुणवताम्' गुण-शालिनाम् उदारानाम् इत्यर्थः 'संवादेषु' आलापेषु 'कथाश्रयः' भरतः खलु ईदृशम् सौभाग्यम् प्रदर्शितवान् इति उल्लेखविषयः, एवं च 'लब्धप्रियाणाम्' लब्धम् रामस्य एव राज्याभारम् प्रियम् काञ्चित् धैः तेषामपि सुमन्त्रादीनाम् प्रियः अधुना जातोऽहम् ।

Notes

1. स्वजनस्य—अनुक्तकर्त्तरि षष्ठी in connection with the कृत्य affix यत् in अङ्ग्ये । स्वजनेन is also correct.

2. शौलान्वितः—शौलं न अन्वितः इति शतृ । Qual. अहम् ।

3. पौररुचितः—पौरैः रुचितः । शतृ । रुच + क्त कर्मणि ।

4. दृष्टिचमः—क्षमत इति चमः पचाद्यच् । दृष्टेः चमः इतत् । लोकस्य and नराधिपस्य have शेषे षष्ठी ।

5. गुणशालिनाम्—गुणी न शालन् शोभन्ने ये ते इति उपपदतत् । गुण + शाल + शिनि कर्त्तरि साधुकारिणि । Qual. धातूणाम् ।

6. बहुमतः—बहु + मत + क्त कर्मणि कर्त्तव्यम् । So its अनुक्तकर्त्ता takes षष्ठी by "कर्त्ता कर्त्तव्यम्" ।

7. कथाश्रयः—कथायाः आश्रयः इतत् ।

8. लब्धं प्रियाणाम्—कर्मणि इष्टी । प्रिय इति कृतप्रत्ययान्तशब्दयोगे । लभ् + क्त भावे लब्धम् = लाभः i. e. रामेण राजासालाभः । लब्धम् रामस्य राजालाभः प्रियं येषां तेषामिति बहु । पक्षे प्रियलब्धानाम् । or लभ + क्त कर्मणि = लब्धम् ; लब्धं प्रियं हैः । Who has got the desired वस्तु of Rama's coronation in the shape of his पादुका । Refers to Sumantra and all others who prize Rama's coronation as most desirable one ; Bharata here shows the various ends he has achieved now by this act of सौभ्रात्र and Rama's permission to act as his deputy.

रामः—वत्स कैकेयीमातः । राज्ञं नाम मुहूर्त्तमपि नोपेक्षणीयम् । तस्मादद्यैव विजयाय प्रतिनिवर्त्तताम् कुमारः ।

सीता—हम् ! अज्ज एव्व गमिस्सदि कुमारो भरदो [हम् ! अद्यैव गमिष्यति कुमारो भरतः] ।

रामः—अलमतिस्त्रे हेन । अद्यैव विजयाय प्रतिनिवर्त्तताम् कुमारः ।

भरतः—आर्य्य अद्यैवाहं गमिष्यामि ।

Eng. Ram.—My darling ! son of Kaikeyi ! kingdom is such as cannot be overlooked even for a moment, therefore do depart today for victory.

Sita. — Alas ! today will go away Prince Bharat.

Ram.—Away with your much affection. Let the prince go today for victory.

Bharat.—Noble sir ! Today I shall start.

Beng. राम—बन्स कैकेयीमातः, राजा वस्तुटोके एक मुहूर्त्तेर तरेण उपेक्षा करिते नाहे । ताहे आज्जे विजय नातार्थ करिना

যাও। গীতা—আঁ! আজই কুমার ভরত চলিয়া যাইবেন! রাম—
অধিক দেরি প্রকাশের প্রয়োজন কি? ভরত আজই বিজয়লাভার্থ
প্রত্যাবৃত্ত হউন। ভরত—আর্য্য আজই আমি যাইব।

Tika.—‘সুহৃৎসমপি’ স্বল্যকালমপি। ‘নোপলক্ষ্যীয়ম্’ ন চপেक्षितं भवेत्,
तस्मैव ह्यभ्युक्त्य मा कश्चित् वैरी राज्ञामभियायादिति त्वम ‘अथ खलु
विजयाय’ (राजाखानेन समं विजयमपि लब्धुम्) अयोध्यायां प्रतिनिवर्त्तताम् इति
सङ्गः। ‘अलिखेद्देन’ राज्ञाभारं परित्यज्य भरतश्चिरमत्र अवतिष्ठताम् इति एव
आकाञ्क्षी त्वं भरते खडाधिक्यम् प्रदर्शयितुम् वावसासि, परम अधिकच्छेदम्
प्रदर्शय अलस, तथासति राज्ञस्य चितिः।

Notes.

1. সুহৃৎসম—অল্যন্তস’যোগে ২য়।

3. বিজয়ায়—কর্মণি ৪র্থো by the rule “ক্রিয়ার্থোপপদস্য চ কর্মণি
স্থানিধঃ”। বিজয়ায় = বিজয়’ লব্ধুন্।

4. প্রতিনিবর্ত্ততা—প্রতি + নি + বর্ত + লোটবাম্ কর্ত্তরি।

ভরতঃ—আশ্রায়ন্তঃ পুরীপৌরাঃ স্যাস্যন্তি ত্বদ্বিহ্বল্য।

তৈশাং প্রীতিং করিষ্যামি ত্বত্প্রসাদস্য দর্শনাৎ ॥ ২৮ ॥

Prose.—পুরে পৌরাষ্বদ্বিহ্বল্য আশ্রায়ন্তঃ স্যাস্যন্তি। ত্বত্প্রসাদস্য দর্শনাৎ
তৈশাং প্রীতিং করিষ্যামি।

Eng.—The citizens are waiting to see you at Ayodhya.
I shall win their pleasure (satisfaction) by showing them
this very sign (emblem) of your favour.

Beng.—অবোধ্য নগরে পুরবাসিগণ তোমাকে দেখিবার আশা
নিরে বহিয়াছেন। তোমার প্রসাদের চিহ্ন দেখাইয়া আমি তাহাদের
সন্তোষ বিধান করিব।

Tika.—‘পুর’ অঙ্গীভ্যানগরে পৌরাঃ নাগরিকাঃ ‘ত্বদ্বিহ্বল্য’ তবদর্শনকামনয়া
‘আশ্রায়ন্তঃ’ আশ্রয়িত্ব ইত্যৈ পুণ্যকঃ ‘স্যাস্যন্তি’, ‘অহং’ তু ত্বত্প্রসাদস্য দর্শনাৎ

सब अनुपहसिप्रयोः एतयोः पादुकायोरित्यर्थः दर्शनात् प्रदर्शनेन तेषां प्रीतिं तुष्टिम् करिष्यामि उत्पादयिष्यामि ।

Notes.

1. लङ्दिदृश्या—तव दिदृशा इति इतत् । दृश + सन् + अ—स्त्रियामाप् = दिदृशा = द्रष्टुमिच्छा । “आशा” इत्यनेन सह अभेदे करणे तृतीया, “धान्येन धनवान्” इति वत् ।

2. आशावन्तः—आशा + सतुष ; प्रथमा बहुवचनम्—adj to पीराः ।

3. लत्प्रसादस्य—तव प्रसादस्य इति इतत् । कर्त्तृकर्मणोः कृतिइति कर्मणि इष्टौ । The पादुका will be the token that you are pleased on all of us, and these will prove your acceptance of राज्य after 14 years i e. your term.

4. दर्शनात्—ल्यप् लोपे प्रसी । प्रदर्शनम् कारयित्वा इत्यर्थः । The reading प्रदर्शनेन would have been more explicit here, with करणतृतीया ।

सुमन्त्रः—आयुष्यान् ! मया इदानीम् किं कर्त्तव्यम् ?

रामः—तात ! महाराजवत् परिपालयताम् कुमारः ।

सुमन्त्रः—यदि जीवामि तावत् प्रयतिषे ।

रामः—वत्स कैकेयोमातः ! आरुह्यताम् ममाग्रतो रथः ।

भरतः—यदाज्ञापयति आर्यः । (रथमारोहतः) ।

रामः—मैथिलि ! इतस्तावत् । वत्स लक्ष्मण ! इतस्तावत् ।

आश्रमपदद्वारमात्रमपि भरतस्य अनुयात्रं भविष्यामः ।

इति निष्क्रान्ताः सर्वे ॥ चतुर्थोऽङ्कः ॥

Eng. Sumantra.—Ho Long-lived one ! what shall I do now ?

Ram.—Sir ! protect (serve) the prince just as you served His late Majesty.

Sumantra—I shall try if I can drag my existence more. ;

Ram—My darling! Son of Kaikeyi! please get up into the car before me.

Bharat.—As my noble brother commands, (Both Bharat and Sumantra get up into the car).

Ram.—This way! Maithuli; this way! my darling Lakshman. We shall follow Bharat up to the gate of the hermitage.

Beng. স্নমজ্ঞ—আয়ুয়ান্! আমি এখন কি করিব? রাম—ভাত! মহারাজের গায় কুমারকে পালন করুন স্নমজ্ঞ—যদি বেঁচে থাকি চেষ্টা করিব। বাম—বৎস! কৈকেয়ীপুত্র! আমার সমক্ষে রথে আরোহণ কর। ভবত—আর্য্যেব যেরূপ আদেশ। (ভরত ও স্নমজ্ঞ রথে আরোহণ করিলেন) বাম—মৈথিলি! এ দিকে; বৎস লক্ষ্মণ! এদিকে; আশ্রমদ্বার পর্য্যন্ত আমরা ভরতের পশ্চাৎ পশ্চাৎ যাইব।

Tika.—‘আশ্রমপদদ্বারসামপি’ আশ্রমকুটোরদ্বারম্ যাবত ন তু অধিকম্। ‘অনুযাবম্’ যথা তথা भविष्यामः, भरतस्य यावायाः अनुवर्तिनः वयं भविष्यामः।

Notes.

1. মহারাজবত্—মহারাজি ইব ইতি বত্ প্রত্যয়ঃ।
2. পরিপাল্যতাম্—পরি + পা + ণিচ্ + লোট্ + তাম্ কর্মণি। Nom. ত্বা।
3. আরুহ্যতাম্—আ + রুহ্ + তাম্ (লোট) কর্মণি।
4. আশ্রমপদদ্বারসাম্—আশ্রমস্য পদম্ স্থানম্ ইতি ইতন্। তস্য দ্বারম্? তদীষ ইতি আশ্রমপদদ্বারসাম্। মথুর্য্যস্কাদিত্বাৎ নিত্যসমাসঃ। or আশ্রমপদদ্বার + প্রমাণার্থে সাতত্ প্রত্যয়ঃ। আশ্রমস্থানদ্বারপথ্যন্তনিত্যর্থঃ। used as adverb.

5. অনুযাবম্—অনু পশ্যত্ যাবা যজিন্, বহু। তন্ যথা তথা। Adv. Qual. भविष्यामः। or যাবায়াঃ পশ্যত্ ইতি অনুযাবম্, an অব্যয়ীভাবসমাসঃ।

चतुर्थीऽङ्कः (समाप्तः)।

प्रतिमानाटकम्

पञ्चमोऽङ्कः ।

(ततः प्रविशति सीता तापसी च)

सीता—अये, उपहारसुमणाइसो सम्मज्जिदो अस्समो ।
अस्समपदविभवेण अणुद्विओ देवसमुदाआरो । ता जाव अय-
उत्तो ण आअच्छदि दाव इमाणं वालक्खणाणं उदअप्पदाणेण
अणक्कोसइस्सं । [आये ! उपहारसुमनआकीर्णः सम्मार्जित
आश्रमः । आश्रमविभवेन अनुष्ठितो देवसमुदाचारः । तद्
यावदायं पुत्रो नागच्छति तावदिमान् वालवृक्षान् उदकप्रदानेन
अनुक्रोशयिष्यामि ।]

तापसी—अविघ्नम् से होदु । [अविघ्नम् अस्य भवतु] ।

Eng. Sita—Madam ! the hermitage, that was strewn
with the flowers offered (to the deity) has been cleansed ;
the deity has been worshipped with the (articles that consti-
tute the) property of the hermitage : now let me extend my
sympathy over the young plants by sprinkling water upon
them till the arrival of my noble husband.

Female ascetic,—Let no obstacle overcome you (in this).

Beng.—सीता—आर्यो ! उपहारपुष्पद्वारा समार्कीर्ण आहे आश्रम
सम्मार्जित हईराहे । देवाराधाना आश्रमेर ऐश्वर्येर द्वाराई अशुद्धित
हईराहे । এখন যে পর্যন্ত আৰ্যপুত্র না আইসেন সে পর্যন্ত এই নব-

जात बुक्कराजिर उपर जलसेक करतः ईहादेर उपर ममता प्रकाश करि । तापगी—तोमार कार्ये बाधा ना होक ।

Tika.—‘उपहारसुमनआकीर्णः’ उपहारभूतानि देवचरणे निवेदितानि यानि सुमनांसि कुसुमानि तैः आकीर्णः ससाक्षृतः अयम् आश्रमः सन्मार्जितः’ सम्मार्जन्या परिष्कृतः, मयेति शेषः । ‘आश्रमविभवेन’ आश्रमस्य यः विभवः ऐश्वर्यम् आश्रमस्य ऐश्वर्यस्वरूपम् यत् पुष्पप्रभृति तेन अनुष्ठितः आचरितः ‘देवसमुदाचारः’ देवतायाः समुदाचारः अश्वना ‘बालहृत्तान्’ अक्षिरजातान् हृत्तान् ‘उदकप्रदानेन’ एतेषामुपरि जलसीचनेन ‘अनुक्रीययिष्यामि’ दयां प्रकाशयामि इत्यर्थः ॥ ‘अस्य’ अनुक्रीशन-कर्मणः अविघ्नम् विघ्नाभावः ‘भवत्’ [प्रार्थनायाम् आशिषि वा लोट] ॥

Notes.

1. उपहारसुमनआकीर्णः—उपहारस्य or उपहारभूतं सुमनः इति शाक-याधिर्वादि ; तैराकीर्णः इति श्रुतम् । आ + कृ + क्त कर्मणि ।

2. सन्मार्जितः—सम् + मृज् + णिच् + क्त कर्मणि ।

3. आश्रमविभवेन—आश्रमस्य विभवक्षेपेन । करणे तृतीया ।

4. देवसमुदाचारः—देवस्य समुदाचारः इतत् । सम् + उद् + आ + चर् + क्तञ् । समुदाचार in Swapna and here is taken to mean “proper rites or decorum” towards someone. Sita says that the आश्रम has now a luxuriant growth ‘of fruits and flowers’ whereby देवपूजा is well done. And all this is due to her and her companion’s watering of trees there &c.

5. बालहृत्तान्—बालाः हृत्तास्तान् इति कर्मधा ।

6. यावत् आगच्छति—यावद्वयोगे भविष्यति लट् । See “यावत् पुराणिपाठ-कीर्तः” So “यावद् एषाति” (iv 25) etc, are bad.

7. उदकप्रदानेन—उदकस्य प्रदानम् इतत् । करणे श्या ।

8. अनुक्रीययिष्यामि—अनु + कृ + णिच् + लुटिष्यामि । अनुक्रीय is कृष्ण

or दया here. Thence here the word means "I shall take pity on these by watering these.

9. अविज्ञम्—विज्ञस्य अभाव इति अव्ययीभावः । न जतम् will give अविज्ञः here in the masc. For विज्ञ is masc. So we have recourse to अव्ययीभावः (अभावे). This foreshadows विज्ञ or molestation of सीता by Ravana

(ततः प्रविशति रामः) रामः—(सशोकम्)

व्यक्ता तां गुरुणा मया च रहितां रम्यामयोध्यां पुरी-

मुदम्यापि ममाभिषेकमखिलं मत्सन्निधावागतः ।

रक्षार्थं भरतः पुनर्गुणनिधिस्तत्रैव सम्प्रेषितः

कष्टं भী নৃপতধূরং সুমহতৌমিকঃ সমুত্কর্ষতি ॥ ১ ॥

Prose.—গুরুণা ময়া চ रहितां रम्यां ताम् अयोध्याम् पुरीं व्यक्ता अखिलं ममाभिषेकम् उदम्यापि (मृद्वीत्वा) मत्सन्निधौ आगतः गुणनिधिभरतः रक्षार्थं पुनस्तत्रैव संप्रेषितः (सन्) एक एव सुमहतौम् नृपतधूरम् समुत्कर्षति— (एतत्) कष्टं भोः ।

Eng. (Then Enters Rama) Rama.—(With grief) Having bade good bye to the beautiful city of Ayodhya that was bereft by me as well as by my father, Bharat the receptacle of virtues approached me with all the necessaries for my coronation ; but alas ! sent back there again by me for administration, as he is, he alone bears the heavy burden of a king' (or kingdom)

Beng.—রাম (দুঃখের সহিত)—পিতা ও আমা কর্তৃক পরিত্যক্ত সেই রম্য অযোধ্যানগরী ত্যাগ করিয়া এবং আমার জন্ত সমগ্র অভিষেক সজ্জার লইয়া গুণনিধি ভারত আমার কাছে এসেছিল । আমি পুনরায় তাহাকে সেখানেই পাঠাইয়াছি । বড়ই কষ্টের কথা যে সে এই বিপুল রাজ্যভার একাকীই বহন করছে ।

Tika.—‘गुरुणा’ पिता मृतेन दशरथेन इत्यर्थः (तथा) ‘मया च’ प्रव्रजितेन इत्यर्थः ‘रक्षितां यूथां रक्षाम्’ अभिरामाम् ‘ताम् प्रसिद्धाम् अयोध्याम् पुरीम्’ नगरीम् ‘व्यज्ञा’ विज्ञाय ‘अखिलम्’ समग्रम् ‘मम’ मम कृते ‘अभिषेकम्’ राज्याभिषेकोपयोगि वस्तुजातम् ‘उद्यम्य’ उत्तुगृह्य गृहीत्वा एव इति यावत्, ‘मत्सन्निधौ’ मम सकाशे ‘आगतः’ उपस्थितः ‘गुणनिधिः’ गुणशाली ‘भरतः’ ‘रक्षार्थम्’ राष्ट्रपालनार्थम् ‘पुनः’ भूयोऽपि तत्र ‘अयोध्यायाम् एव संप्रेषितः’ प्रस्थापितः सन् ‘एकः’ एकाकी ‘एव सुमहती’ सुविपुलाम् ‘वृष्टिः’ रात्रिः धरम्’ भारम् ‘समुत्कर्षति’ समुत्कृष्टि इति एतत् ‘कष्टं भोः’ इति नूनम् एषः दुःखसूचकः व्यापारी भवति । शार्दूलविक्रीडितं वृत्तम् ॥

Notes,

1. उद्यम्य—उद् + यम् + लाप् । Cp. “भारमुदयच्छति” । उत्तुगृह्य इत्यर्थः । Having taken over, Bharata came to Rama with all अभिषेकद्रव्यं to coronate him as the king.

2. मत्सन्निधौ—मम सन्निधिः तत्र इति इतत् । अधि’ ३मी ।

3. गुणनिधिः—गुणानां निधिरिति इतत् । Bharata is गुणनिधि, so he came to me with that motive.

4. रक्षार्थम्—रक्षार्थे इदम् इति नित्यसमासः । But for राजारचा he was sent again back by me.

5. संप्रेषितः—सम् + प्र + ष् + णिच् + क्त कर्मणि । Construe मया भरतः सम्प्रेषितः ।

6. सुमहतीम्—सुष्टु महान्. सा ; or सुष्टु महती इति प्रादितत् । ताम् । Qual. धरम् । Rama was so much in sympathy for Bharata’s सीमाव that even now he expresses grief for the burden entrusted on भरत ।

7. समुत्कर्षति—सम् + उद् + कृष् + लटतिप् ; bears or carries on. Kings always think राजपदविपासन as a great burden.

8. कष्टम्—cp “बड़ी महद्भार” राजा नाम” Avi. ; “अविश्वनीय” लोका-

तन्वाधिकारः” Sak V. “राजा हि नाम वृषतेर्नृदप्रतीतिस्थानम्” Mud III. Pred to एतत् which again is Nom. to भवति or वर्तते understood here ; construe एतत्कष्टं भवति ; or अवयवयोगे १ना ।

(विमृश्य) ईदृशमेवैतत् । यावदिदानीम् ईदृशशोक-
विनोदनार्थम् अवस्थाकुटम्बिनीम् मैथिलीं पश्यामि । तत् कुरु
खलु गता वैदेही । (परिक्रम्य अवलोक्य च) अये ! इमानि
खलु प्रत्यगाभिषिक्तानि वृक्षमूलानि अदूरगताम् मैथिलीं
सूचयन्ति । तथाहि—

Eng —(Having thought) well such is the case with this. Now for the beguiling of such a grief (in order to beguile such a grief), let me look up to Maithili (or find out Maithili) who follows me in all circumstances of mine. Where is Vaidehi gone ? (Having walked round and beholding) well ! these very roots of the trees that have been just now sprinkled (with water) indicate that Maithili has not gone very far. Because—

Beng.—(चिन्ता करिग) এই সমস্ত (রাজ্যশাসন) এই প্রকারই হয় । তবে এখন ঈদৃশশোক বিনোদনের জন্য আমার সকলঅবস্থার সহচারিণী মৈথিলীকে দেখি । কোথায় গেল বৈদেহী ! (পরিক্রমণ করিয়া ও দেখিয়া) ওহে ! অল্পকালপূর্বেই জলের দ্বারা অভিষিক্ত এই বৃক্ষমূলসমূহ জানাইয়া দিতেছে যে মৈথিলী বেশী দূর যায় নাই । যেহেতু—

Tika.—ईदृशम्—इत्यादि । ‘एतत्’ राज्याशसनादिकं यद्वा ‘एतत्’ संसार-
यापनम्, ‘ईदृशम्’ एव’दुःखप्रदमेव भवति । ‘ईदृशशोकविनोदनार्थम्’—उपस्थित-
शोकस्य अपनोदनार्थम्, ‘अवस्थाकुटम्बिनीम्’ सुखदुःखादिसर्ववस्थासहचारिणीम्,
मैथिलीं पश्यामि’ [यावद्वशीर्षे अभिव्यक्ति कट्] । ‘प्रत्यगाभिषिक्तानि’ प्रत्ययम्

अधुनैव अस्यादेव कालात् प्राक् अभिषिक्तानि जलेन चार्द्राकृतानि वृक्षमूलानि
'सूचयन्ति' ज्ञापयन्ति ।

Notes

1. ईदृशशोकविनोदनाद्यर्थम्—ईदृशः शोकः कर्मधा ; तस्य विनोदनम्
इतत् । तस्मै इदम् तत् यथा तथा इति नित्यसमासः by the dictum "अर्थेन
सङ्गनित्यसमासः विशेष्यलिङ्गताच्चित् वाच्यम् ।" क्रियाविशेषणम् ।

2. अवस्थाकुटम्बिनीम्—अवस्थायाः सुखदुःखादिदशायाः कुटम्बिनी सहचरी
इति इतत् । ताम् । कुटम्बिनी = पत्नी or सहचरी । A true wife is a com-
panion of her husband in all circumstances ; cp "सर्वावस्थासु
सहायभूताम्"—shastri,

3. प्रत्यथाभिषिक्तानि—adj to वृक्षमूलानि । अयं प्रति इति प्रत्ययम् अवयवी-
भावः । प्रत्ययम् अचिरम् अभिषिक्तम् सुप्सुपा । तानि । अभि + सिच + क्त कर्मणि ।
Qual. वृक्षमूलानि । Fresh watering of वृक्षमूल suggests that वेदैहौ
has just done this and is here near about.

4. अदूरगताम्—दूरम् गता इति रतत् । तच्चादव्या तानिति नञतत् ।
adj to मैथिलीम् ।

5. वृक्षमूलानि—वृक्षस्य मूलम्, तानि इति इतत् । Nom. to सूचयन्ति ।
For a similar inference from situations of plants, compare
"न संकोचन्ति तावत् वन्यनकोशाः" etc—Sak III.

(२) अमर्त सलिलं वृक्षावत्ते^० सफेनमवस्थितम्

वृषितपतिता नैते क्लिष्टं पिबन्ति जलं खगाः ।

खलमभिषतम्यार्द्राः कीटा विले जलपूरिते

नयनसंयिनी वृक्षा मूले जलक्षयरिखया ॥ २ ॥

Prose—वृक्षावत्ते^० अवस्थितम् सफेनं सलिलं अमर्तम्, एते वृषितपतिताः

স্রগা: ক্লিষ্টং জলং ন পিবন্তি । বিলে জলপূরিতে (সতি) আদ্রা: কীটা: স্থলমমি-
পতন্তি । ব্রহ্মা: মূলে জলচয়রেখয়া নববলয়িন: (সজ্জাতা:) ।

Eng.—The foamy water is still revolving in the trench round the trees ; thirsty as these birds are they have descended but are not sipping the frothy water. Their dens being filled up with water wetted as the insects are, they are rushing towards the land. The trees have been set at their roots, as it were, with bangles by the line of the dried up water.

Beng.—বৃক্ষের আলবালে অবস্থিত ফেনিল বারি (এখনও) আবর্তিত হইতেছে । এই সমস্ত পক্ষিরা তৃষ্ণাক্ত হইয়া (জলপানের নিমিত্ত) নীচে নামিয়াছে বটে, কিন্তু ঐ ঘোলা জল পান করিতেছেন না (অর্থাৎ জল পিতায় নাই ইহার ঘোলাটে ভাব এখনও কাটে নাই) । গর্ত জলপূর্ণ হওয়ায় আর্দ্রশরীর কীটরাজি স্থলে আসিয়া পড়িয়াছে । জল শুষ্ক হইয়া যাওয়ায় বৃক্ষমূলে যে রেখা উৎপন্ন হইয়াছে উহাদের দ্বারা ঐ মূলগুলি যেন নূতন বলয়ে শোভিত হইয়াছে ।

Tika.—‘ব্রহ্মাবত্’ ব্রহ্মানাম্ আবর্তে আবর্তয়ন্তী আলবালে ‘অবস্থিতম্ সফিলম্’ সয: পতনাত্ ফিনায়ুক্ত ‘সলিলম্ (অথাপি) ভ্রমতি’ আবর্ততে । ‘এতে লঘিতপতিতা:’ লঘ্যা সমাক্রান্তা: অতএব জলপানায় ভূমিমবতীর্ণা: ‘অপি স্রগা:’ পক্ষিণ: ‘ক্লিষ্টম্’ সয:স্থতিকাসংস্পর্শাত্ মলিনং ‘জলং ন পিবন্তি’ । ‘বিলে গতে’ জলপূরিতে’ জলাকীর্ণে সতি, ‘আদ্রা:’ তজ্জলিনে আর্দ্রক্লিষ্টশরীরা: ‘কীটা:’ পতন্তা: ‘স্থলম্’ অমিপতন্তি’ উপসর্পন্তি । ‘ব্রহ্মা: মূলে’ মূলদেশে যত জলং সীতয়া নিঃস্রবসং ‘জলচয়রেখয়া’ সয: এব জলস্য শীঘ্রাত্ উত্পন্নয়াং রেখয়া ‘নববলয়িন:’ নূতন-বলয়স্রবণায়া: সজ্জাতা: ইত্যর্থ: । ‘মূলে’ জলং নিঃস্রবং তত্ তু অধুনৈব শুষ্কতয়া গতম্ । পরং তস্য শীঘ্রলিঙ্গেন বহিমরেখয়া পরিবেষ্টিতং মূলং নববলয়ভূষিতম্ভিন্ন আভাতি ইতি ভাব: । হরিষীঃসংস্রম্ ॥

Notes

1. वृक्षावर्त्त—वृक्षाणाम् आवर्त्तस्थानम् इति तत् । अधिं ७मी । आवर्त्त is eddy (cp “आवर्त्तः अश्वसाधनः”) ; then it here means a basin where there is आवर्त्त । आवर्त्तते यः स आवर्त्तः इति अच् by the rule पचायच् ; or वृक्षान् आवर्त्तते इति वृक्ष + आ + वृत् + अच्—by the rule कर्मस्थल् । वृक्षाणाम् परितः अवस्थिते आलबाले इत्यर्थः । That which encircles a tree i. e. its आलबाल ।

2. सफेनम्—फेनेन सह वर्त्तमानं यत् तदिति तुलायोगे बहुव्रीहिः । Qual. सलिलम् ।

3. क्षमति = आवर्त्तते । Cp. अश्वसां भनः above, where क्षम = अवर्त्त । Nom. सलिलम् ।

4. दृषितपतिताः—दृषिताश्चामी पतिताश्चेति कर्मधा । दृषा + इतच् जातार्थे = दृषिताः । पत् + क्त क्त रि = पतिताः । Qual. खयः ।

5. खगाः—खे (खं) गच्छन्ति इति ख + गम् + ड क्त रि । खं = आकाशम् । The birds usually come down to drink आलबालास्व् when it sets off. cp “विहङ्गानामालबालास्व् पायिनाम्”—Rag. II.

6. क्लिष्टम्—क्लिष्ट + क्त । मृत्तिकासं स्पृशेत् न दूषितम् इत्यर्थः । Qual. जलम् । Also see our notes under “न क्लिष्टं शिरोपधानम्”—Swapna V. 4.

7. विले—भावे ७मी ।

8. जलपूरिते—Pred. adj to विले । जलेन पूरितं तस्मिन् इति इतत् ।

9. अभिपतन्ति—अभि + पत् + लट् अन्ति ; transitive ; its obj. = स्थानम् ।

10. मूलं—अधिं ७मी ।

11. जलचयरेखया—जलस्य चयः शीघ्रः इति इतत् । तस्या रेखा इतत् ; or तदुत्पत्त्या रेखेति शाब्द-साध्यादित्यात् समासः । तया । द्वेती इया ।

12. नदीसंस्थितः—नदी नदीनाम् वा नदीनाम् इति कर्मधा । नदीनाम् = नदीनाम् bangle. नदीनदीनाम् + नदीनाम् इति नदीनाम् । Plural. Pred to नदीनाम् । As the water

in the बालबाल was drying up, a circle of soft earth was left and these render the tree नववलययुक्त ।

रामः—(विलोक्य) अये ! इयं वैदेही ! भीः कष्टम् ।

Eng. - R—(Having perceived)—Oh ! here is Vaidehi !
Alas ! how pitiable !

योऽस्याः करः आम्र्यति दर्पणेऽपि, स नैतिखेदं कलशं वहन्त्याः ।

कष्टं वनं स्त्रीजनसौकुमार्यं समंलताभिः कठिनीकरोति ॥३॥

Prose.—अस्याः यः करः दर्पणेऽपि आम्र्यति सः कलशं वहन्त्याः (अस्याः)
खेदं नैति (न आवहति) ? or कलशं वहन्त्याः अस्याः स (हस्तः) खेदं नैति
(न प्राप्नोति) । वनं स्त्रीजनसौकुमार्यं लताभिः समं कठिनीकरोति (इति)
कष्टम् ।

Eng.—This hand of hers that feels fatigued even in holding up the mirror, does not grow weary by carrying a pitcher today. Alas ! the forest turns the grace of a lady as hard as a creeper (or hardens the grace of a lady along with a creeper).

Beng.—ईहार ये हात दर्पणेও (दर्पण ধরিতেও অথবা दर्পণে প্রতিবিম্ব পতনের) ফ্লেণ্টুকু সহ করিতেও শ্রান্ত হইয়া পড়ে আজ সে কলস বহন করিয়াও তাহার খেদ করিতেছে না, বা কলস বহনকারী তার সেই হাত খেদ পাইতেছে না । হায় ! বন, নারীজনের কমনীয়-তাকে লতার শায় কঠিন করিয়া তোলে ।

Tika.—‘अस्याः’ स्त्रीतायाः ‘यः करः’ सुकोमलः हस्तः ‘दर्पणेऽपि’ मुकुटेऽपि लज्जयाग्रहणाय मुकुटधारणेऽपि [यद्वा मुकुटे प्रतिफलनमावर्तयन् असहमानः अपि] ‘आम्र्यति’ आन्तिमनुभवति ‘(अयं) कलशं’ जलसिञ्चनार्थम् ‘घटम् वहन्त्याः’ धारयन्त्याः समीपयन्त्याः इत्यर्थः तस्याः स करः खेदं परित्यज्यं क्लेशम् नयति न प्राप्नोति ।

यथा स करः वहन्त्याः तस्याः खिदं 'नपति' नावहति [धातुनामनेकार्थत्वात्] । [कथम् एतत् ? ननु वनवासक्रेशसङ्घनात् एव, इति विशदयति—] 'वन' अरण्यं वनवासः इत्यर्थः 'स्त्रीजनसौकुमार्यम्' स्त्रीजनस्य नारीजनस्य सौकुमार्यं देहस्य कमनीयताम्, लताभिः वल्लरीभिः समं तुल्यं यथातथा 'कठिनौकरोति' कठिनत्वम् अतएव क्लेश-सङ्घत्वम् आपादयति । यथा कमनीया अपि लतिका अरण्ये वासादेव काठिन्यम् भजते अनेन घातसङ्घा च जायते तद्वत् नारीणाम् स्वाभाविकी कीमलता अपि वन-वासात् कठिना सती क्लेशसङ्घा भवति । यथा समं इत्यस्य सार्द्धम् इत्येव अर्थः । तथा सति इयम् व्याख्या—अरण्यवासः प्रकृत्या सुकुमारां लताम् कठिनौकरोति तथा तथैव सार्द्धम् स्वभावेन पेलवाम् नारीम् अपि कठिनौकरोति । इति कष्टम् दुःख-जनकम् । उपजातिष्ठतम् ॥

Notes

1. दर्पणे—अधिकरणे ७मी । See Tika.
2. आस्यति—अम् + लठ तिप् । Nom. (यः) करः ।
3. वहन्त्याः—वह + शतृ + fem ; ६ष्टी १वचन । Qual, अस्याः understood.
4. एति—इण् + लट तिप् । प्राप्नोति । See Prose.
5. स्त्रीजनसौकुमार्यम्—स्त्री एवजनः कमन्धा । तस्य सौकुमार्यम् इति इतत्
6. कठिनौकरोति—अकठिनं कठिनं करोति इति अभूततद्भावे चि । ततः क्ल.इत्यस्य च लटिरूपम् ।
7. कष्टम्—construe इति कष्टं भवति । Similarly interpret भोः कष्टम् वर्तते etc ।

रामः—(उपेत्य) मैथिलि ! अपि तपो वर्धते ?

सीता—इम् अग्रयणोत्तो । जेदु अग्रयणोत्तो । [इम् आर्य-पुत्रः ! जयतु आर्यपुत्रः] ।

रामः—मैथिलि ! यदि ते नास्ति धर्मविद्वन्, आस्यताम् ।

সীতা—জং অয়্যুত্তো আয়বেদি । (উপবিশতি) [যদার্থ-
পুত্রঃ আশ্রয়তি] ।

রাম—মৈথিলি ! প্রতিবচনার্থিনীমৈব ত্বাং পশ্যামি ।
কিমিদম্ ?

সীতা—সৌম্যসুসহিষ্ণুস্বা বিষ্ণু অয়্যুত্তস্বা মুহুরাশৌ ।
কিং এদম্ ? [শোকশূন্যহৃদয়স্য ইব আর্ধ্যপুত্রস্য মৃগরাগঃ ।
কিমিতত্ ?]

রাম—মৈথিলি ! স্থানে খলু কৃতা চিন্তা ।

Eng. R.—(Having approached) Maithili ! do thy austeri-
ties prosper ?

Sita.—Oh ! my lord (here is) ! Victory be to my lord.

Ram.—Maithili ! sit please, provided your religious per-
formances be not hampered (or If your religious functions
do not suffer).

Sita.—As my noble husband commands.

Ram.—Maithili ! I find you like one asking some answer
from me. Is itso (or what is the matter) ?

Sita.—The colour of my noble husband's face is like that
of one who is beset in grief. What is it ? (or what is
the matter ?)

Ram.—Maithili ! you have rightly hit upon the point.
(Or it is quite proper that I feel anxious).

Beng.—(অগ্রসর হইয়া) মৈথিলি ! তপস্তার ত্রিবৃদ্ধি হইতেছে ত ?

সীতা—ঐ্যা আর্ধ্যপুত্র ! আর্ধ্যপুত্রের জয় হোক । রাম—মৈথিলি !
যদি তোমার ধর্ম্মকার্য্যে বিঘ্ন না হয় তবে উপবেশন কর । সীতা—আর্ধ্য-
পুত্রের যে আদেশ । রাম—মৈথিলি ! মনে হচ্ছে তুমি কিছু জানতে

चा० ! ठिक कि ? (व्यापार कि ?) । गीता—शोक शृङ्खलनय बाङ्गिर
 ज्ञान आर्यापुत्रेर मूखेर भाव ; एकि व्यापार ? राम—मैथिलि ; तूमि
 ठिकई डेवेइ ; (अथवा आमि चिन्तनोर विषयेरई चिन्ता करिग्राहि ;
 आमि ये विषये चिन्तित इहेग्राहि उहा चिन्तारई विषय ।)

Tika.—‘अपि किं तपः’ वने आश्रमश्चादिरक्ष्यरूपं तपः वर्द्धते उत्पत्तिम्
 आरोहति ? ‘यदि नास्ति धर्मविघ्नः’ धर्मकृत्यस्य ते काचित् बाधा न जायते चेत्
 ‘आस्यताम्’ उपविश्याताम् लया । ‘प्रतिवचनार्थिनीम्’ कस्यचिद्विषयस्य प्रत्युत्तरम्
 प्रार्थयमानाम् इव ‘त्वां पश्यामि’ लक्षयामि कस्यापि प्रष्टव्यस्य उत्तरम् कामयमाना-
 मित्यर्थः त्वां लक्षयामि । तद्वद्बुद्धि ‘इदं’ वस्तु ‘किम्’ भवेत् । ततः सीता आह—
 शोकशृङ्खलनयस्य शोकेन युत्वां वाञ्छान्तरहितं हृदयं मनो यस्य तादृशस्य जनस्य इव
 आर्यापुत्रस्य सुखरागः सुखच्छविः भवति । ‘एतत्’ वस्तु किं स्यात् । ‘स्थाने’ यथार्थम्
 कृता चिन्ता त्वम् युक्तं चिन्तितवती ; यदहम् एतादृशः भवामि तत् यथार्थम् एव त्वम्
 निश्चितवती । यद्वा ‘स्थाने’ यथार्थं युक्तमेव [अव्ययमेतत् । ‘युक्ते’-साम्प्रतं स्थाने’
 इत्यमरः] चिन्ता कृता मया चिन्ताविहिता । यत् मया चिन्तितं तत् यथार्थमेव
 सत्यमेव । यद्वा यत् मया चिन्ता कृता तत् स्थानेन्याय्यम् एव भवति यतः चिन्ता
 योग्ये एव विषये मया विहिता । स्वचिन्तामेव रामः विवृणोति कृतान्तेत्यादि
 श्लोकेन ।

Notes.

1. इम्—इतिसम्भूते अव्ययमत्र इति प्रागुक्तम् ।
2. धर्मविघ्नः—धर्मस्य विघ्नः इति इतत् ; वि + हन् घञर्थक = विघ्नः, बाधा ।
 धर्म was here her religious performances including watering
 of trees etc.
3. आस्यताम्—आस् + लोट् तान् कर्मणि ।
4. प्रतिवचनार्थिनीम्—प्रतिवचनम् कस्यचित् प्रष्टव्यविषयस्य प्रत्युत्तरम् अर्थः
 यत्ने कामयते इति प्रतिवचन + अच् + चिन् क्रियात् । प्रत्युत्तराकारिणी । ताम् ।

Qual was। Thus our poet skillfully turns the topic of conversation.

5. শোকযত্নহৃদয়ঃ—শূন্য' বাস্তুজ্ঞানরহিতম; শূন্য' হৃদয়' यस্য তস্মৈতি বচঃ। শোকেন শূন্যহৃদয়ঃ। ইতৎ। তস্য। Adj. used substantively. উপমান of আর্ঘ্যপুত্রঃ।

6. মুখরাগঃ—মুখস্য রাগঃ রক্তিমা ছবিঃ ইতি ইতৎ। Sita marks Rama's dismal look and rightly guesses that he is thinking something.

7. স্থানি—অব্যয়ম্। Proper; right; cp. “স্থানি দৃষ্টীকিঞ্চ তব প্রকীৰ্ত্তা জগৎ প্রহৃষ্যত্যনুরজ্যতে চ” Gita; and “স্থানি ভবানেকনরাধিপঃ সন” &c. See Tika.

N. B.—Here ক্রিয়তে for কৃত্য would have been more explicit to bring out that Rama was thinking something.

রাম—কৃতান্তশল্যাভিহত শরীরে তথৈব তাবদ্ধৃদয়ব্রণোমি।

নানাফলাঃ শোকশরাভিঘাতাস্তত্রৈব তত্রৈব পুনঃ পতন্তি ॥৪॥

Prose.—কৃতান্তশল্যাভিহতে মে শরীরে হৃদয়ব্রণঃ তথৈব তাবৎ। তত্রৈব

তত্রৈব নানাফলাঃ শোকশরাভিঘাতাঃ পুনঃ পতন্তি।

Eng.—The sore of my heart is still as before (or still fresh) in my body (person) that was wounded by the arrows of outrageous fortune (or by the missiles of my misfortune). Again and again the stings (the strokes) of the shafts in the shape of grief producing various (sad) effects, are falling down upon the self-same place.

B. ng.—হৃদৈবশল্যো নিপীড়িত আমার শরীরে হৃদয়বেদনা সেই-রূপই রহিয়াছে। নানাপ্রকার (দারুণ) কলদায়ক শোকে শরীর (বিষয়) আঘাত বার বার ঠিক সেই স্থানেই পড়িতেছে।

Tika.—‘कृतान्तशल्याभिहिते’ कृतान्तस्य कृतान्त इव यो दुःखदायकः तस्य दैवस्य दुरदृष्टस्य इति यावत् यत् शलां तीक्ष्णः बाणः तेन अभिहिते आहिते निपीडिते विद्धि इति यावत् ‘मे शरीरे हृदयव्रणः’ मनोव्याधिः मम वेदना इति यावत् ‘तथैव’ यथा पूर्वं विषमः आसीत् अधुनापि तद्वत् तावत् तिष्ठति । पिष्टहानिप्रभृतिभिः दुर्दैवफलैः आहतस्य मम यादृशी मर्मपीडा पूर्वम् आसीत् अद्यापि सा तादृशी एव वर्तते ; गच्छत्यपि काले कथमपि न सा न्यूनत्वं भजते, वा गता । [ननु कथमिव ? तत् विशदयति—यतः] ‘तवैव तवैव’ तस्मिन् एव मर्मस्थाने ‘नानाफलाः’ नाना विविधानि विविधप्रकारेण दुःखदायकानि इति भावः फलानि परिणामाः येषां तादृशाः बहुविधदुःखोत्पादकाः ‘शोकशराभिघाताः’ शोकः शरः इव (तीक्ष्णः) इति शोकशरः ; शरवत् तीक्ष्णः, शोकः तस्य अभिघाताः निदारुणाः आघाताः ‘पुनः’ वारं वारं ‘पतन्ति’ । ‘किञ्च नानाफलाः’ नाना लौहनिर्मितानि विषमिन्द्रियाणि विविधानि फलानि फलकानि येषां ते इति तीक्ष्णफलकयुक्ताः शोकरूपाः मे शराः बाणाः, तेषाम् अभिघाताः तीव्राः आघाताः इत्यपि ध्वन्यते । यथा लोहादिफलकयुक्तस्य शरस्य तीव्रः आघातः हृदयं विध्वंति तद्वत् बहुविधदुःखदायकस्य शोकस्य आघातः मम मर्माणि पीडयति ।

Notes

1. कृतान्तशल्याभिहिते—कृतान्तस्य शलाम् इति ६ तत् । “कृतान्तो यम-दैवयोः” । Here it means दैवम् irony of fate ; दैव is so-called owing to its दुःखदायकत्वम् । अभि + हन् + क्त कर्मणि अभिहित struck. कृतान्तश्लेष्मन् अभिहितम् इतत् । तस्मिन् । Qual. शरीरे ।

2. हृदयव्रणः—हृदयस्य व्रणः इति ६ तत् । Construe मम हृदयव्रणः तथैव तावत् वर्तते । This wound of heart in Rama was due to his father's death-news. It is even how तथैव i. e. as fresh as before.

3. नानाफलाः—नाना फलानि येषां ते बहु । For फल meaning विपाक and लोहफलक, see Tika.

4. शोकशराभिघाताः—शोकः शरः इव इति उपमिततत् by the rule “उपमितं व्याघ्रादिभिः सामान्याप्रयोगे” । तस्य अभिघाताः इति इ तत् ; again when फलम् means a फलक the tip of a shaft, it should be expounded in the following way to suit the text—शोकरूपः शरः इति रूपकसमासः or शाकपार्थिवादि । or शोकएव शरः इति कर्मघा (of the मयूरव्यंसकादि class). In the former case the meaning is—arrow-like grief ; in the latter case it means arrows in the shape of grief. Here plural in शोकशराभिघाताः and पुनः पतन्ति show that Rama had series of misfortunes after the first हृदयव्रण due to his father's death news ere long received from Sumantra as seen in Act IV. And now the question is what are those series of misfortunes that visited Rama since ? Commentators take or count राज्यनाश and वनवास as well, but राजानाश was before पितृवियोग (श्रवण) and it was now no new दुःख to Rama (see sl 14 and 15 and “रामः—भवान् अस्मत्पक्षपातादेव नार्थं भवेच्छते” also sl. 20 “भरतो वामवेद्राजा तत् समम्” &c in Act iv), and his exile (वनवास) for 14 years was also no new दुःख to him (cp “मङ्गलायै अनया दत्तान् वल्कलान् तावदानय” I. sl. 24 &c) and these also preceded पितृमरणसंवादश्रवण । So by शोकाभिघाताः we interpret (i) Rama's separation from a brother like भरत who resembled his father in many ways and thus revived पितृशोक afresh (cp “कस्यासौ सदृशतरः स्वरः पितुर्मे” IV. sl. 6.), (ii) his separation from सुमन्त्र his wellwisher and sympathiser, (iii) the thought that अयोध्याराजा is without protector (cp “राजं सुहृत्तमपि नोपेक्षणीयम्” Act IV) and his extreme anxiety for Bharata's कष्ट in conducting the great राज्यभार (cp “कष्टं भो नृपतेधूरं सुमहतीमिकः संसृत्कर्षति” V. p), and indeed this was very tormenting before

just now (cp “रामः—सशोकम्... (विह्वलः) ...यावदिदानीमीदृशशोकविनोदमार्थं मैथिलीं पश्यामि” ante V) and also his खेद for this present plight of her beloved wife Sita (cp “भोः कष्टम् योस्याः करः शान्त्यति दपंशेपि स नैति खेदं कलशं वहन्त्याः”), and lastly his internal thought as how to perform his father’s वात्सरिकश्राद्ध (cp “श्वस्तत्रभवतस्सातस्यानुसंवत्सरश्राद्धविधिः संवत्सरश्राद्धविधिः...तत्कथं निवर्तयिष्यामि इति चिन्त्यते मया,” infra). These six thoughts were the शोकशरामिघ्राताः that one after another fell on his wounded heart.

सीता—अयमउत्तमस्य को विश्व सन्दावो । [आर्यापुत्रस्य क ह्व सन्तापः] ।

रामः—श्वस्तत्रभवतस्सातस्यानुसंवत्सरश्राद्धविधिः । कल्प-
विशिषेण निवपनक्रियामिच्छन्ति पितरः । तत् कथं निवर्तयि-
ष्यामीतिरतचिन्तयते । अथवा—

Eng. Sita.—What ails my noble husband ?

Ram. — To-morrow falls the annual sradh-ceremony of my venerable father. Manes desire to have oblations in accordance with the rituals (ritualistic scripts). And I am thinking how I shall perform it. Or—

Beng. सीता—आर्य कि प्रकार मत्ताप ? राम—पूजनीय पित्र-
देवेष्वेव वार्षिक श्राद्धव्यवस्था आगामी कल्याहे । कलत्रविधि अनुसारे
पितृदानादि क्रियाहे पितृगणेष्वेव कार्या । ताहा किरूपेण सम्पन्न करिब
ताहाहे आर्य भाविताहेहि ; अथवा—

Tika.—‘क ह्व’ कौटुम्बः खलु अनिर्वचनीयः, ‘सन्तापः’ मनोभ्रमः आर्यपुत्रस्य
वर्तते । ‘वः’ आत्मानिनि दिवसे [अन्त्येष्टीतम्] ‘अनुसंवत्सरश्राद्धविधिः’ संवत्-
सरम् संवत्सरम् अनुष्ठेयः श्राद्धविधिः श्राद्धव्यवस्था आश्राद्धश्राद्धम् इति । ‘अथवा’

विशेषेण' कल्पसूत्राणाम् विशेषेण विशिष्टानाम् अन्त्यकुलप्रतिपादितानाम् कल्प-
सूत्राणाम् अभिमतमेतन्मुख्य इत्यर्थः 'निवपनक्रियाम्' पिच्छप्रदानादिक्रियाम् 'पितरः
इच्छन्ति' कामयन्ते । 'निर्वत्तयिष्यामि सन्धादयिष्यामि' इति एतत्तमया चिन्त्यते ।
तस्मादेव शोकात्तस्य इव मे सुखरागः इति ।

Notes

1. अः—There is no unity of time here ; for there is no knowing when रावण came there ।

2. अनुसंवत्सरश्चाहविधिः—संवत्सरम् संवत्सरम् अनु (i. e. संवत्सरे संवत्सरे) इति अनुसंवत्सरम् । अवयवीभावः । As अवयवीभाव words are usually adverb, so we now add अश्चादि अच् to make it an adj. as in परोक्षाक्रिया । Now अनुसंवत्सरम् (अनुष्ठेयं) श्राद्धम् इति कर्मधा । तस्य विधिः वाक्यस्था करणीयता इति इतत् । Nom to वच्ते &c understood : or संवत्सरस्य योग्यम् इति अनुसंवत्सरम् अवयवीभाव । Rest as before. Or again—Mr. Shastri, Mr. Kale and others expound as—संवत्सरे संवत्सरे भवमनुसंवत्सरम् प्रात्यङ्गिकम् । तादृशम् श्राद्धमिति कर्मधा । we however prefer our exposition. This अनुसंवत्सर here indicates that it was not first वात्सरिक श्राद्ध, but the वात्सरिक long after his father's death. And सीताहरण took place in the 13th year of वनवास (see Ramayana).

3. कल्पविशेषेण—कल्पानाम् विशेषेण इतत् । करणे श्या ।

4. निवपनक्रियाम्—निवपन is offering made to the manes ; cp "कोवः निवपनानि दास्यति" । निवपनरूपाक्रिया रूपककर्मधा । यद्वा निवपनमेव क्रिया । ताम् । obj. of इच्छन्ति ।

5. निर्वत्तयिष्यामि—निर् + वृत् + णिच् + लृट् स्यामि । This thought of 'वितृश्राद्धसन्धादद tormented and worried Rama. Thus Rama gives answer to Sita's enquiry (i) why he was सञ्जीव and what

was his समाप । क इव—Here इव along with क: indicates something unknown or indescribable. क इव समाप: what unknown pain exists (in आर्य्यपुत्र) । Compare “त्वदन्यः क इवापहारयेत्”—Bharavi, and “काव्यमिच्छा तयोरासीत् व्रजतः शुद्धवेषयोः” in Raghu I etc.

(रा) गच्छन्ति तृष्टिं खलु येन केन, त एव जानन्ति हि तां दशां मे ।

इच्छामि पूजां च तथापि कर्तुं तातस्य रामस्य च सानुरूपाम् ॥३

Prose.—ते (पितरः) येनकेन तृष्टिं गच्छन्ति । ते एव हि मे तां दशां जानन्ति । तथापि तातस्य रामस्य चसानुरूपाम् पूजां कर्तुम् च इच्छामि ।

Eng.—They will attain satisfaction in any way ; because they know my plight (fully well). Still, I wish to perform worship worthy of my father as well as of Ram.

Beng.—तांशारा वे कोन अशुष्टानेहै ठूठै हहेवेन, केनना निश्चयै तांशारा आमार दशा जानेन । तवे पितार उ रामेर अशुष्टप पूजा आमि करिठे चाहे ।

Tika.—‘ते’ पितरः येन केन’ अङ्गहीनेनापि उपचारेण ‘तृष्टि’ तृप्ति ‘खलु’ निश्चित ‘गच्छन्ति’ गमिष्यन्ति [भविष्यत्सामीप्ये लट] । [यतः] ते एव स्वर्गस्थाः अतएव सर्वज्ञाः मे पितरः हि नूनम् ‘मे तां’ वनवासक्षिप्त्रां अतः अर्थशून्यां ‘दशाम्’ अवस्थाम् ‘जानन्ति’ विदन्ति [इति सव्यम्—परम्] ‘तथापि’ अहम् तातस्य’ महाराजस्य ‘तथा रामस्य’ पितृभक्तस्य युवराजस्य सम ‘सानुरूपाम्’ उपयुक्ताम् ‘पूजाम्’ आह्लादिकम् कर्तुम् च इच्छामि । उपजातिव्रतम् ॥

Notes.

1. सानुरूपाम्—adj to पूजाम् । अनुगतं रूपम् यस्य इति अनुरूपम् बहु—by “प्रादिभ्यो—” । अनुरूपेण सह वर्तमाना या तामिति तुल्ययोगे बहु । अनुरूप has been here thus treated as a noun. We may also expound, रूपम् अनुगतं: इति अनुरूपः, प्रादितत् । Then as before ; or

again रूपस्य योग्यम् अनुरूपम् । अव्ययीभावः । ततः अर्थश्चायच्च । Then बहु as before ; or again अनुरूपयतीति अनुरूपः (कर्तरि पचायच्) । Then तुलायोगे बहु as before. सहानुरूपम् is also correct by the rule “बोप-सर्जनस्य” । The reading स्वानुरूपम् meaning befitting self and Dasaratha would have been better here.

सीता—अग्रउत्त ! णिव्वत्तइस्मिदि सइं भरदो रिहीए ; अवस्माणुरुवं फलोदएण वि अग्रउत्ते । एदं तादस्म वहुमद-तरं भविस्सदि । [आर्यपुत्र ! निर्वर्तयिष्यति आहं भरतः ऋद्ध्या । अवस्थानुरूपं फलोदकेन आर्यपुत्रं । एतत् तातस्य च वहुमततरं भविष्यति] ।

Eng. Sita.—My noble husband ! Bharat will ceremonially perform the sradh, and you with fruits and water befitting your (present) circumstances (or in proportion to your circumstances). This will be highly accepted by the late (departed) father.

Beng. सीता—आर्यापुत्र ! भरत समृद्धि सहकारे श्राद्ध सम्पन्न करिवेन, आर आपनि अवस्थारूप फलजलेन द्वारा करुन । ईहा तातेर (पितार) भूबई आदरेर हईवे ।

Tika.—‘निर्वर्तयिष्यति’ सम्पादयिष्यति । ‘ऋद्ध्या’ ऐश्वर्येण ऐश्वर्यनिष्पादितो-पचारेण इत्यर्थः । ‘अवस्थानुरूपम्’ वनवासवस्थायाः उपयुक्तम् ‘आर्यपुत्रः निर्वर्तयि-ष्यति’ । ‘फलोदकेन’ वनफलेन तथा नदीजलेन । ‘वहुमततरम्’ आहततरम् । ‘भरतस्य श्राद्धापिचया आहततरम्’ रामचन्द्रस्यैव स्वत्वगुणाधिक्यविकाशात् तथा जग-त्तात्, तेन च मुख्यश्राद्धाधिकारित्वात् ।

Notes

1. निर्वर्तयिष्यति—निर् + षत् + णिच् + लृट्, सति । Nom. भरतः ।
2. ऋद्ध्या—करणे दतीया । ऋध् + क्तिन् भावे ।

3. अवस्थानुरूपम्—अवस्थायाः अनुरूपम् इति इतत् ; or रूपस्ववीग्यम् इति अनुरूपम् अव्ययीभावः । rest as before. अवस्था—अव + स्था + अङ् भावे स्त्रिया-नाम् । आर्यपुत्र is to do आह acc. to his own present अवस्था here.

4. फलोदकेन—फलं च उदकम् च इति समाहारः by the rule “जातिरप्राणिनाम्” तेनेति—करणे तृतीया । फलञ्च इत्यादौ जातौ एकवचनम् । यद्वा फलानि च उदकानि च ।

5. बहुमततरम्—इदम् अनयोरतिशयेन बहुमतम् इति तरप् प्रत्ययः । बहु + मन् + क्त कर्मणि इति बहुमततरम् ।

N. B.—Sita pacifies Ramchandra saying that by the right of primogeniture he is the person to hold the sradh-ceremony ; and hence the ceremony performed by him is to be taken into account first be it simply done with fruits roots and water ; and the same done by Bharat with royal pomp will be no doubt esteemed by the departed king, but will very likely be relegated to a subordinate position in comparison with yours. Rama in the next sloka accepts the argument of Sita but advances that this will also go to set the departed soul a-weeping, as he will thereby be reminded of the banishment of his eldest and most beloved son.

रामः—मैथिलि !

फलानि दृष्ट्वा दर्भेषु स्वहस्तरचितानि नः ।

स्मारितः वनवासं च तातस्तत्रापि रोदिति ॥ ६ ॥

Prose.—मैथिलि ! तातः दर्भेषु नः स्वहस्तरचितानि फलानि दृष्ट्वा (नः) वनवासं स्मारितः (सन्) तत्रापि रोदिति ।

Eng. — Maithili ! surely the departed king will weep thus

being reminded of our banishment by the fruits arranged (placed) with our own hands on the Kusa grass.

Beng. राम—दैवशिलि ! पिता कृशेन उग्रंर आमादेर बृहस्तु विद्युस्तु फलराजि दर्शन करिग्रा आमादेर वनवास अरण करिग्रा सेधाने रोदन करिबेन ।

Tika.—‘ततः’ पूजनौयः स्वर्गस्थः राजा ‘दभेष्टु’ कुशेषु कुशानाम् उपरि इत्यर्थः ‘नः समं स्वहस्तरचितानि’ आत्महस्तेन विन्यस्तानि ‘फलानि दृष्ट्वा वनवास’ आरितः’ अनेन अस्माकम् अरण्ये अवस्थानम् मनसि कृत्वा इत्यर्थे ‘तदापि’ स्वर्गेऽपि ‘रोदिति’ रोदित्यति [इति भविष्यत्सामीप्ये लट्] । यः पिता वनवासम् अस्माकम् सुखा भ्रष्टम् करोद स अस्माक्तं ग्राहविधिप्रकारेण वनवासम् आत्मा स्वर्गेऽपि रोदन-परायणो भविष्यति ।

Notes

1. स्वहस्तरचितानि—स्वस्य (or स्वः) हस्तः इति इतत्, कर्मधा वा । तेन रचितानि सञ्जीकृतानि इति इतत् । Qual फलानि ।

2. वनवासम्—वनवाससमिति सुप् सुपा ।

3. आरितः—आ + णिच् + क्त ; आरयति इति णिच् रूपम् । Here आ implies ‘to recollect’ and there is no आधान implied (उत्कण्ठा-पूर्वकअरण) here, so the root is not मित is णिच् by the ganasutr a “आ आधाने” । Also see our notes in मामय स अरयति in Rat.

(ततः प्रविशति परिव्राजकवेषो रावणः)

[Then enters Ravana in the guise of a mendicant]

रावणः—(आत्मगतम्) एषभोः

नियतमनियतात्मा रूपमेतद् गृहीत्वा,

स्वरवच्छतवरे राघवं वञ्चयित्वा ।

स्वरपदपरिहीणां हव्यधारामिवाहं

जनकनृपसुतां तां हर्तुं कामः प्रयामि ॥ ७ ॥

Eng.—Rav.—(To himself)—Oh ! licentious as I am, I have adopted this form to play foul with Ramchandra who has full control over his passions, but who has courted my enmity by killing Khara, and thereby to carry away the the daughter of the king Janaka just like the offering of ghee done without the correct pronunciation of the text.

Beng. रावण (स्वगत)—एहैये आमि अजितेन्द्रिय ताई एहै रूप धारण करिया आमि, जितेन्द्रिय एवं खरैर विनाश करण जग आमोर सहित ज्ञातवैर रामचन्द्रके प्रेतारित कविया शुद्ध मञ्जोष्कारणहीन स्वताहतिर त्राय जनकराजनन्दिनीके हरण करिते ईच्छुक हईया चनियाहि ।

Tika.—‘अर्नियतात्मा’ अनियतः अजितः अवशीकृतः आत्मा इन्द्रियाणि मनो वा यस्य स इति अजितेन्द्रियः अहम् ‘एतद्रूपम् परित्राजकवेषम् गृहीत्वा’ धारयित्वा ‘नियतं’ जितेन्द्रियं ‘खरवधकृतवैरं’ खरस्य वधेन विनाशेन कृतम् आचरितम् उत्पादितं वैरं शत्रुता येन तादृशम् ‘रामं’ वञ्चयित्वा प्रतार्य स्वरपदपरिहीणाम् स्वरैश्च उदात्तानुदात्त-स्वरिता इति त्रयाणाम् स्वरभेदानाम् शुद्धीच्चारणेन तथा पदेन मन्त्रवर्णं च परिहीणाम् रक्षिताम् अशुद्धस्वरौच्चारणेन तथा विकल्पदीच्चारणेन च सङ्गप्रदत्ताम् इत्यर्थः ‘हव्य-धारामिव’ हव्यस्य हवनौयस्य घृतस्य धाराम् आहुतिम् इव ‘तां जनकनृपसुताम् हर्तुं-कामः’ अपनेतुमनाः प्रयामि अभिसरामि । अयम् भावः—सुष्ठु मन्त्रौच्चारणेन तथा सम्यगुदात्तादिस्वरौच्चारणेन च रक्षिता घृताहुतिः देवताम् उपगच्छति [“अग्नौ प्राप्ता-हुतिः सम्यगादितामुपतिष्ठते”, “अग्निमुखा वै देवाः” “स इह विषुगच्छति” इति] यदि सा आहुतिः पूर्वं प्रकारेण रक्षिता न भवति तर्हि सा असुरराक्षसप्रभृतिभिर्हिंस्यते । अत्र अरस्य घृताहुतिरिव पवित्रा सीता, सा च रामेण रक्षिता । तच्छर्मा-काला यदा रामं दू-रं

‘नित्यामि तदा सा अरचिता भवेत् । तत्काले रक्षीर्वाशोदभूत खलु अहं यादृक् खर-
पदपरिह्वीणां घृताहुतिम् हरामि तादृगेव रामविहीनाम् सीताम् अपि हर्तुम् अभिलाषी
सन् उपसर्पामि । उपमालङ्कारः । रामोऽव खरपदेन सङ्ग सीता च हव्यधारया सङ्ग
उपसीयेति । मालिनीवृत्तम् ॥

Notes

1. Remark.—The stage-direction is defective here in all the printed editions; this whole speech of रावण up to अनुष्ठास्यामि should be आत्मगत । Otherwise his disparaging saying as अनिय-तात्मा, or disclosure of his motive beforehand is unjustified. In that case his aim will be frustrated. So we read आत्मगतम् here.

2. अनियतात्मा—नि + यम् + त् कर्मणि नियतस्त्वस्मादन्योऽनियतः इति नञ् समासः । अनियतः आत्मा (मनः) यस्य स इति बहु । Qual. अहम् understood. As I am so, hence I will do such heinous offence and carry away a chaste wife of another.

3. नियतम्—जितेन्द्रियम् ; adj to Ram ; or It means surely निश्चितम्, and qualifies वञ्चयित्वा । As he is my enemy, so I will surely deceive him. This is better, for रावण should not think highly of राम his enemy ।

4. खरवधकृतवैरम्—खरस्य वधः इति इतत् । तेन कृतमिति इतत् । खरवधकृतं वैरं शब्दं ता येन or यस्मिन्, तम् इति बहु ; adj to रामम् । Khara was the head of Ravana's forces at दण्डकारण्य । He was killed by Rama. Hence Rama was his enemy.

6. खरपदपरिह्वीणाम्—खरः प्राथम्येन उदात्तादि । पदं मन्त्रवर्णः । खरस्य पदं च खरपदे इति द्वन्द्वः ; ताभ्याम् परिह्वीणा, ताम् इति इतत् । adj. to हव्यधाराम् ।

7. हव्यधाराम्—हवाम् = देवतोद्देशेन दत्तं वृत्तम् । हयते अनेन इति किरण-

वाच्ये यत्प्रत्ययः । or कर्मणि यत् । तस्य धारा तामिति इतत् । This is compared to जनकवृत्तसुता । इयधारा accompanied by proper pronunciation of right vedic mantras brings success and drives away evil spirits (cp “वाधस्व दूरे निवृत्तिम्”—R. 1.24.9) otherwise it is appropriated by Rakshasas. Comp “दुष्टोमन्त्रः स्वरतो वर्णतो वा मिथ्याप्रयुक्तो न तमर्थमाह । स वाग्वचो यजमानं हिनस्ति यथेन्द्रशब्दं स्वरतोपराशात्” Bhashya. The उपमा is appropriate in point of time and place. See Tika. Also see “हरामि रुदतीं बालाम् अमन्त्रोक्तामिवाहुतिम्” SI. 15.

8. जनकवृत्तसूताम्—जनक एव वृत्तः इति कर्मधा । तस्य सुता तामिति इतत् ।
obj to हर्तुकामः ।

9. हर्तुकामः—हृ + तुम् = हर्तुम् ; हर्तुः कामः यस्य वह । कामशब्दे मनः-
शब्दे च परे सति तुमुन्प्रत्ययस्य सकारलोपोभवेत् वङ्मोहौ, see “तुङ्गामसनमोरपि” ।
हर्तुम् कामः वासना यस्य सः इत्येव अर्थः । adj to अहम् ।

10. प्रयामि—प्र + या + लट् निप् । I approach.

(एरिक्रम्य अधो विलोक्य) इदं रामस्य आश्रमपदद्वारम् ।
यावदवतरामि । (अवतरति) यावदहमपि अतिथिसमुदाचारम्
अनुष्ठासामि । (प्रकाशम्) अहमतिथिः कोऽत्र भोः ।

रामः—(श्रुत्वा) स्वागतमतिथये ।

रावणः—स्त्रुधु विशेषितं खलु रूपं स्वरेण ।

रामः—(विलोक्य) अये भगवान् । भगवन् ! अभिवाद्ये ।

रावणः—स्वस्ति ।

रामः—भगवन् ! एतदासनमास्रताम् ।

रावणः—(आत्मगतम्) कथमाज्ञप्त इवास्मि अनेन ।
(प्रकाशम्) वाङ्म् । (उपविशति) ।

रामः—मेधिलि ! पाद्यमानय भगवते ।

सीता—जं अय्यउत्तो आणवेदि । (निष्क्रम्य प्रविश्य)
इमा आवो । [यत् आर्यपुत्र आज्ञापयति । इमा आपः] ।

रामः—शुश्रूषय भगवन्तम् ।

सीता—जं अय्यउत्तो आणवेदि । [यदार्यपुत्र आज्ञापयति]

रावणः—(मायाप्रकाशनपर्याकुलो भूत्वा) भवतु भवतु ।

Eng. Rav,—(Walking round and looking below) This is the entrance to the site of Ram's hermitage. Then let me descend (alights). Now I on my part, should adopt the manners of a guest. I am a guest—who is here ?

Ram.—(Having heard) welcome to the guest.

Ravan.—His frame has been well kept pace by his voice ; or rather his voice has lent an additional charm to his complexion.

Ram.—(Having looked) Oh Respectable one. Venerable Sir, I salute thee.

Rav.—Good be to you.

Ram.—Venerable sir ! this is the seat for you.

Rav.—(To himself) how it that I am ordered by him ;
(aloud) well, (takes his seat).

Ram.—Maithili ! bring water for the washing of this venerable one's feet.

Sita.—As my noble husband commands. (Going out and entering) here is water.

Rav.—Wait upon (or attend to ; or render service to) this respectable one.

Sita.—As my noble husband commands.

Rav.—(being afraid, lest his stratagem is disclosed) enough !
enough ! (stop please ! stop !)

Beng.—(পরিক্রমণ করিতে করিতে নিম্নদিকে দৃষ্টিপাত করিয়া)
 এইত রামের আশ্রমগৃহদ্বার । তাহা হইলে অবতরণকরি । (অবতরণ)
 এইবার আমি অতিথিসমুচিত আচারের অনুষ্ঠান করি । (প্রকাশে) আমি
 অতিথি ! কে আছেন এখানে ! রাম—(শ্রবণান্তে) অতিথির স্বাগত !
 রাবণ—রূপ স্বরের দ্বারা বেশ ভাল ভাবেই বিশেষিত (উৎকর্ষযুক্ত)
 হইয়াছে । রাম—(দেখিয়া) ও ভগবান্ ! ভগবন্ প্রণাম । রাবণ—মঙ্গল
 হৌক । রাম—ভগবন্ ! এই আসনে উপবেশন করুন । রাবণ—
 (স্বগত) একি ! এ যেন আদেশ করিতেছে । (প্রকাশে) আচ্ছা ।
 (উপবেশন করিলেন) । রাম—মৈথিলি ! পাদপ্রক্ষালনার্থ জল
 আনয়ন কর । সীতা—আর্য্যপুত্রের যেরূপ আদেশ । (বাহির হইয়া
 পুনঃ প্রবেশ করিয়া) এইযে জল । রাম—ভগবানের শুশ্রূষা কর ।
 রাবণ—(মায়া প্রকাশভয়ে ব্যাকুল হইয়া) থাক ! থাক !

Tika.—‘অতিথিসমুদাচারম্’ অতিথিনা যহুখীয়ম্ সম্যক্ আচারম্ ।
 ‘সাম্ভু বিশিষিতং রূপং স্বরং’ অস্য কণ্ঠস্বরেন অস্য রূপং সুস্থ ভাবেনৈব বিশিষ্টতা
 আপন্ন । অর্থঃ—অস্য রূপম্ সৌন্দর্যম্ সম্ভাবতঃ এব দর্শনায়ম্ । যহা অস্য
 রূপম্ বপুঃ সমাভিন এব সুন্দরম্ । অস্য কণ্ঠস্বরঃ অপি মধুরঃ । অতএব অস্য
 কণ্ঠস্বরঃ মধুরঃ সন্ অস্য সম্ভাবসুন্দরে বপুঃ কিমপি বৈশিষ্ট্যম্ (অধিকতরসাম্ভ-
 অর্থম্) আপাদিতবান্ । যহা অন্যঃ কসিদিপি অর্থঃ কৰ্ত্তুং শক্যতে, স যথা—অস্য
 মধুরেণ স্বরেণ অস্য মধুরং রূপম্ সমর্থিতং—যাহক্ অস্য সুন্দরং বপুঃ তাহণীব অস্য
 মধুরঃ স্বরঃ অতঃ উভযোঃ সুস্থ এব সামঞ্জস্যম্ দৃশ্যতে । [পরম্ অস্ প্রথমার্থস্তু
 সাধীযান্ ইতি সম্ভাসনং বচনং] । ‘অভিষাদয়ে’ প্রথমাসি । ‘কথম্ আশ্রমঃ’ ইত্যাদি—
 অস্ মাম্ আসনগৃহস্থার্থম্ অর্থঃ যতি পরং ইহণীব অস্য প্রভাবশালিত্বম্ যত্ মন্যে
 অহম্ সন্তু অনেন আসনগৃহস্থার্থম্ আদিষ্টোঽসি । অস্ রাবণঃ স্বমলসি রামস্য
 ভক্তকৰ্ম্মণিব বিবেচয়তি । ‘পায়ম্’ পাদপ্রক্ষালনার্থ জলম্ । ‘মৃদুভ্য’ মৃদুভ্য ক্রুদ
 স্বরবাচ্যপরিবাহনেন পরিচর । ‘মায়া প্রকাশনপর্য্যাকুলীভূতা’ পদম্ : মায়াবা (কপ-

टेन) एव परिव्राजकवेषं गृहीत्वा आयातः । सीता यदि अस्य पादौ स्पृशेत् तर्हि अजितेन्द्रियस्य तस्य लालसाप्रभावात् कम्पादिकामविकाराः आविर्भूताः भवेयुः, तथा सति अस्य स्वरूपप्रकाशः स्यात्—तत् खलु माभूत् इति एतदर्थमेव पर्यायकुलः शङ्काकुलः वञ्चलः (भौतः) भूत्वा । ‘माया’ कपटम् । कपटवेषः । ‘तस्याः प्रकाशनम् स्वरूप-प्रकाशः । तेन तस्मात् आकुलः अधीरः इत्यर्थः । एव भूत्वा रावण आह “भवतु भवतु” [अवश्यमेतत् अत्र । सम्भ्रमं हिरुक्तिः] । सीताकृता सेवा मे न प्रवर्त्तताम् इत्यर्थः ।

Notes

1. आश्रमपदहारम्—आश्रमस्य पदम् स्थानमित्यर्थः इतत् ; तस्य हारमिति इतत् । Nom. to वर्त्तते or भवति understood. यावदयोगे “अवतरामि” इत्यत्र भविष्यति लट् ।

2. अतिथिसमुर्दाचारः—अविद्यमाना तिथिर्यस्य स इति वद् । यहा अतति वृत्तं गच्छति इति अत + इथिन् = अतिथिः । तस्यः (तयोग्यः) समुदाचारः इति इतत् । सम् + उद् + आ + चर + घञ् । Obj. of अनुष्ठामि । Note that अनुष्ठामि in लट् should be more appropriate here ; for लट् is to be used in connection with अवश्य यावत् to denote futurity, See the rule “यावत् पुरानपातयात् लट्” ।

3. आतथयं—सम्प्रदानं ऋणं acc. to भाष्य, thus अतिथये सागतं भवतु । or कर्मणि ऋणं by the rule “क्रियार्थोपपदस्य च कर्मणि स्थानिनः” । वृत्तौ is also correct in such cases.

4. विशेषितम्—वि + शिष् + णिच् + क्त कर्मणि । In Tika we have explained this वाक्य with ref. to Rama ; it may also be taken to refer to Ravana. Ravana says मम रूपं परिव्राजकरूपं स्वरूपे सागतशब्द-स्वरूपे साधु विशेषितम् सम्मानितम्, and is glad that his trick is not detected.

5. साधु—adv. modifying the verb विशेषितम् ।

6. आसप्राप्तम्—आस + लोट ताम कर्मणि । Nom. तया or भवता ।

7. आश्रयः—आ + श्रप चुरादि क्त कर्मणि । आश्रयित also. I am ordered as if. See Tika.

8. भगवते—सम्प्रदाने ऋथी or कर्मणि ऋथी as in अतिथये ; or Acc to Vritti—क्रियायोगे चतुर्थी by the dictum—क्रियाशङ्कणमपि कर्तव्यम् See ante. It is usual to offer पाय, आसन &c to a guest.

9. शुश्रूष्य—शुश्रूषां कुरु इति शुश्रूषाशब्दात् शिच् + लोट हि = टिलीप with इष्टवद्भावात् by “प्रातिपदिकात् धात्वर्थे” शिच् वङ् लमिष्टवच् । or शु + सन् शिच् (स्वार्थे) + लोट हि । See Act IV. शुश्रूषस् will serve the purpose equally well without शिच् and will be better.

10. मायाप्रकाशनपर्याकुलः—मायायाः प्रकाशनमिति इतत् । तस्मात् पर्याकुलः इति सुपसुपा । See Tika. भवतु is an अव्यय here meaning “well” or “enough”.

11. Remark.—Here put the stagedirection “प्रकाशम्” before अङ्गमतिथिः though not seen in any edition ; otherwise the address is out of place. See also Remark under sl. 7.

(रा) इयमेका पृथिव्यां हि मानुषीणामरुन्धतो ।

यस्या भर्तेति नारीभिः सत्कृतः कथ्यते भवान् ॥ ८ ॥

Prose.—पृथिव्याम् इयं हि मानुषीणाम् मध्ये एका अरुन्धतो (तत्पुल्या पतिव्रता) । यस्याः भर्ता इति (हेतोः) भवान् नारीभिः सत्कृतः (इति) कथ्यते । यद्वा भवान् सत्कृतः (जनैः) इति नारीभिः कथ्यते ।

Eng.—Amongst the females of the world this one alone is Arundhati, being whose husband you are esteemed by ladies so runs the report.—(Or being whose husband you are held in respect—So remark the ladies).

Beng.—पृथिवीते मानवीगणेर मध्ये हेनिहे केवल अरुन्धती वीर
श्यामी बलिशाहे आपनि रमणीगणेर अङ्कार पात्रे एरूप बना हय ।
(अथवा) वीहार श्यामी बलिशाहे आपनि (जनगणेर) अङ्कार भाजन
एहेरूप नारीगण बलिशा थाकेन ।

Tika.—‘पृथिव्याम् जगति इयं’ सीता हि नूनं मानुषीणां मध्ये एका अरुन्धती
अरुन्धतीतुल्या पतिव्रता । [अरुन्धती हि वशिष्ठस्य पत्नी पातिव्रत्येन सा सर्वजन-
पूजितासीत् । तस्याम् स्वर्गे प्रस्थितायाम् सत्याम्] इयं सीता एव सर्वासाम्
रमणीनां मध्ये अधुना अरुन्धत्याः गौरवजनकम् आसनम् अधिकरोति इत्यर्थः ।
[भवतः खलु गौरवम् एष एव प्रकाशयति—] ‘यस्याः’ पतिव्रतायाः अरुन्धतौ-
कल्यायाः ‘सीतायाः भर्ता पतिः इति’ अननैव हेतुना ‘भवान् नारीभिः सत्कृतः’
आहृतः इति (जनैः) कथ्यते प्रकाशयते । यद्वा अस्याः एव सामी भवान् इति
अननैव हेतुना भवान्—जनैः सत्कृतः इति नारीभिः सर्वाभिः महिषाभिः कथ्यते ।
पतिव्रतायाः सीतायाः गौरवेण तव गौरवम् इति भावः ।

Notes

1. मानुषीणाम्—निर्द्वारे षष्ठी ।
2. अरुन्धती—It means here अरुन्धतीतुल्या । Pred. इयम् ।
Arundhuti was the devoted wife of वशिष्ठ as स्वाहा was of अग्नि,
comp” ददश् वशिष्ठमन्वासितमरुन्धत्या स्वाहयेवहविभुर्जम्”—Rag. I.
3. सत्कृतः—सत् + कृ + क्त कर्मणि । आदरानदारयोः सदसती इति सत्
इत्यस्य गतिस ज्ञा । See Tika Thus Ravana avoids Sita’s पदादिसेवा
to keep his disguise in tact, and to gain Rama’s confidence
by extolling Sita as a chaste lady to him.

रामः—तेनहि आनय. अहमेव शुश्रूषयिष्ये ।

रावणः—अयि ! ह्यायां परिहृत्य शरीरं न लङ्घयामि ।
वाचागुह्यः खलु अतिथिसत्कारः । पूजितोऽस्मि । आस्यताम् ।

रामः—वाढम् । (उपविशति)

Eng. Ram.—Then bring water I shall render services.

Ravan —Well, I do not like to avoid the shadow and (at the same time) transgress the body. To please a guest with sweet words is the right (or real) way of (according the rites of) hospitality. I have been honoured ; please take your seat.

Ram. — Very ' good. (sits down).

Beng. — राम—तबे निये एग, आमिहे शुक्रवा करिब ।

रावण—उहे छाया परिहार करिया शरीर लज्जन करिते चाहि ना । बाकोद्वारा तूष्टि बिधानहे (यथार्थ) अतिथि सत्कार । आमि पूजित हईयाछि । आपनि बसुन । राम—उत्तम । (उपवेशन करिनेन) ।

Tika.—‘तेन हि’ तथा सति ‘आनय’ आपः आनय अङ्गम् एव शुश्रूषयिष्ये’ पाद्यादिदानेन सेविष्य । अयि क्षायामित्यादि—‘क्षायाम्’ प्रतिविम्बम् ‘परिहृत्य’ परि-
वर्ज्यं ‘शरीरम्’ कायम् ‘न लङ्घयामि’ न अतिक्रमितमिच्छामि । अयमर्थः—क्षायाम्
हि वस्तुनः नित्यानुगामिनो, तां परित्यज्य न कोऽपि शरीरम् लङ्घयितुं शक्नोति,
तद्वत् सीता अपि नित्यमेव रामानुगामिनी इति सा तस्य क्षायाम् इव । तां सीतां
परित्यज्य (सीताकृतम् शुश्रूषां विहाय) शरीरम् तस्याः कायभूतं रामचन्द्रम् न
लङ्घयामि पीडयामि, तस्याः कायभूतेन रामचन्द्रेण विहितां सेवाम् न गृहीष्यामि ।
अतएव यथा मया सीतया करणीया सेवा परित्यक्ता तद्वत् त्वयैव विधेया सेवा
परित्यक्त्या । तेनहि शुश्रूषणेन अलम् इति भावः । अत्र कोऽपि ध्वनिः विद्यते
सतु एवंरूपः—क्षायाम् परित्यज्य सीतां विहाय शरीरं रामचन्द्रं न लङ्घयामि
न विगृहीष्यामि । सीताम् खलु आदौ अपनीय पश्चात् त्वया सङ्गयोत्सेया इति भावः ।
‘वाक्काव्येन’ वाक्केन अनुवर्त्तनम् सुमिटेन वाक्केन एव तुष्टिसाधनम् खलु
यथार्थत एव अतिथिसत्कारः अतिथिपूजा । तत्र सुमिटवाक्केन अहं पूजितोऽस्मि

सम्मानितोभवामि) [तथाहि “दृष्टानि भूमिरुदकं वाक् चतुर्थी च सूचता । एतान्यपि सतां गेहिनोच्छिद्यन्ते कदाचन”] ।

Notes

1. शृश्रूषयिषी — श्रु + मन् + णिच् (सार्धं) + लृट्से। or शृश्रूषा नामधातु + णिच् + लृट्से। “णिचश्च” इत्यात्मनेपदम् । See act IV, sl. 19 and ante.

2. वाचा—करणे तृतीया । Comp “भवतीनां सूत्रतयैव गिरा कृतमातिथ्याम्” in Sak I.

3. छायां परिहृत्य शरीरम् न लङ्गयामि—छाया being अलङ्घनीय its origin शरीर will also be see, Now—See Tika here for significance,

4. अतिधिसत्कारः—अतिधेः सत्कारः इति दृत्तम् ।

5. वादम्—An अवयव implying स्वीकार (assent),

रावणः—(आत्मगतम्) यावदहमपि ब्राह्मणसमुदाचार-मनुष्ठास्यामि । (प्रकाशम्) भोः काश्रपपोत्रोऽस्मि । साङ्गी-पांगवेदमधीये, मानवोयं धर्मशास्त्रम्, माहेश्वरम् योगशास्त्रम्, वार्हस्पत्यमर्थशास्त्रम्, मेधातिथेर्न्यायशास्त्रम्, प्राचेतसं आद्व-कल्पं च ।

रामः—कथं कथं आद्वैकल्पमिति ।

रावणः—सर्वाः श्रुतीरतिक्रम्य आद्वैकल्पे स्पृहा दशिता । किमेतत् ?

रामः—भगवन्, भ्रष्टायाम् पितृमत्तायाम् आगमः इदानी-मेव ।

Eng. Ravan—(to himself) Now I shall shew the man-

ners of a Brahman (or exhibit Brahmanical manners) (Aloud) well ! I am born in the line of Kasyapa. I have gone through the Vedas with all their subsidiaries and supplements, the Dharma sutras or code or institute of Manu, the work of yoga or Tantra shastra of Maheswar, the polity by Brihaspati, the Logic by Medhatithi (Gotama), and the ritualistics pertaining to Sradh ceremony by Prachetas.

Ram.—What ! what ! the ritualistics pertaining to Sradh !

Ravan.—You have shown eagerness in the ritualistics pertaining to Sradh to the exclusion of all other branches of study. What is the matter ?

Ram.—This is now the scripture since I have lost my father,

Beng. রাবণ—(স্বগত) আমিও এখন ব্রাহ্মণোচিত আচারের অনুষ্ঠান করি। (প্রকাশ্যে) ওহে আমি কাশ্যপগোত্র। সাক্ষোপাঙ্গ বেদ, মনুপ্রণীত ধর্মশাস্ত্র, মাহেশ্বর যোগশাস্ত্র বা তন্ত্রশাস্ত্র, বৃহস্পতি-প্রণীত অর্থশাস্ত্র, মেঘাতিথি বা গৌতমরচিত জ্যোতিষশাস্ত্র, এবং প্রচেতা মুনির শ্রাদ্ধকর অধ্যয়ন করিয়াছি। রাম—কি কি শ্রাদ্ধকর। রাবণ—মমস্ত শাস্ত্র অতিক্রম করিয়া শ্রাদ্ধকরে শ্রদ্ধা দেখাইতেছেন—ইহার কারণ কি ? রাম—ভগবন্, পিতার মৃত্যু হইলে এই শাস্ত্রেরই ত প্রয়োজন।

Tika.—‘ব্রাহ্মণসমদাচারম্’ দ্বিজোচিতম্ আচরণম্। অন্তঃস্থানি কৰি-
ষ্যামি [যাবদযৌগি লুভত লুটবৃক্ণঃ ইতি প্রাপ্তক্ণম্। অনঃ অন্তঃস্থানি ইত্য-
নাম সাধীযান্ পাঠঃ]। ‘সাক্ষোপাঙ্গবেদম্’—অঙ্গানি অ ভদ্রাঙ্গানি অ নৈঃ সঙ্ক-
বতঃ বেদান্। বেদাঃ; অঙ্গাঃ=অঙ্কঃ, সাম যজুরর্থঃ বীজিতি। তৈর্বা বেদানাম্ বঙ্ক-

अङ्गानि, यथा—शिक्षा (pronunciation and phonetics), कल्पः (ritualistics), व्याकरणम् (grammar), निरुक्तम् (lexicon) छन्दः (prosody) ज्योतिःशास्त्रम् च (astronomy)। उपाङ्गानि च चत्वारि—यथा, पुराणम् (history), न्यायः (Logic), मौर्षासा (the vedic philosophy) धर्मशास्त्रम् च (works on law, sociology and religious functions). एतैः खलु शास्त्रैः सह चतुरः वेदान् 'अष्टम् अधीये' अधुनापि पठामि—ततः पठितवान् इत्यर्थः गम्यते । यथा अतीतसामौष्ये लट् । सद्यः एव एतेषाम् अध्यायनम् समाप्तम् इति भावः । [मनु अथ किमपि शास्त्रम् त्वया अधीतम् इत्याह ?—] मानवीयम् मनुना प्रोक्तं स्मृति-शास्त्रम् । माहेश्वरं महेश्वरेण रचितं योगशास्त्रम् चित्तवृत्तिनिरोधादिविज्ञापकं शास्त्रम्, योगमार्गेर्निर्देशकं तन्त्रशास्त्रं वा, मेधातिथेः मेधातिथिययितम् गीतमरचितम् इत्यर्थः न्यायशास्त्रम् तर्कशास्त्रम् । 'प्राचितसम्' प्राचितसा मुनिना रचितं 'आङ्गकल्पम्' आङ्गविधिवोधकं शास्त्रम् मया अधीतम् ॥ 'सर्वाः समस्ताः श्रुतीः शास्त्राणि' [श्रुतिशब्दस्य "वेद" इत्येवम् बोधयति । परम् स्मृतिशास्त्रादीनाम् अपि वेदमूलकत्वात् अत्र श्रुति-शब्देन सर्वाण्येव शास्त्राणि लक्ष्यन्ते] । 'अतिक्रम्य' वृत्तक्रम्य । 'नष्टायाम्'—नष्टायाम् 'पितृमत्तायाम्' सपितृकतायाम्, पितरि स्तने इत्यर्थः । 'इदानीम्' पितृहीनावस्थायाम् 'एष आगमः' एतत् खलु आङ्गकल्पम् प्रयोजनम् इत्यर्थः ॥

Notes.

1. ब्राह्मणसमुदाचारम्—ब्राह्मणस्य समुदाचारः तम् इति इतत् । obj to अनुष्टासामि । See Tika also for gram. bere.

2. काश्यपगोत्रः—काश्यपम् गोत्रम् यस्य स इति बहु । कश्यपस्य इदम् इति काश्यपम् अण् प्रत्ययः ।

3. साङ्गीपाङ्गम्—अङ्गानि च उपाङ्गानि च इति अङ्गोपाङ्गानि । अत्र इतरं तर एव । तैः सह वर्त्तमानम् इति बहु । Qual. वेदम् । For Angas and उपाङ्ग of Veda—See Tika.

4. अधीये—अधि + इ + लट्, ए । अतीतसामौष्ये लट् । See Tika.

5. मानवीयम्—मनोरपत्यं पुमान् इति मनु + अण् (औत्सर्गिक) = मानवः

मनुपुत्रः भृगुः ; मानवेन भृगुना प्रकाशितम् इति ह्यप्रत्ययः शेषिकः । ततः मानवीयम् ।
The code of Manu as promulgated by his son ordisciple भृगु ।

6. माहेश्वरम्—महेश्वरेण प्रोक्तम् or तत आगतम् इति महेश्वर + अण् = माहेश्वरम् । Qual. योगशास्त्रम् ; implying the science of yoga or Tantra sbastra as promulgated by Maheswar, the योगेश्वर ; or माहेश्वरम् means तन्त्र or चिकित्साशास्त्र &c come down from महेश्वर ; and then योगशास्त्र = original aphorisms of yoga and not पतञ्जलि-कृत योगानुशासन । This shows Bhasa's seniority to पतञ्जलि ।

7. बाह्व्यंताम—बह्व्यतिना प्रोक्तम् तस्य इदम् इति वा ख्यप्रत्ययः । यद्वा बह्व्यतिः कर्म इति यक् by “पत्यन्तपुरोहितादिभ्यो यक्” । Qual अर्थशास्त्रम् । This is referred to in कौटिल्य अर्थशास्त्र and in Mahabharata, and बह्व्यति was the first writer of अर्थशास्त्र ।

8. प्राचीतसम्—प्रचेतसा प्रोक्तमित्यादि अण् ; qual. शाङ्ककल्पम् । प्राचीतस अट्टि is cited in many legal works.

9. शाङ्ककल्पम्—शाङ्कसंक्रान्तम् शाङ्कस्य वा कल्पम् कल्पसूत्रम् इति शाङ्क-पाणिं वादि ।

10. मेधातिथिः न्यायशास्त्रम् = It is logical aphorisms of गौतम । Mahabharata santiparvan मोक्षधर्म has called गौतम as मेधातिथि (see chap. 359) ; Dr. Satish ch. Vidyabhusan has also corroborated this point. So there is no reason to detect the postetior limit of the date of Bhasa here.

11. अतिकल्प—अति + कल्प् + ल्यप् ; = उपेक्षा ।

12. स्पृहा—स्पृह + अङ् fem ; आगच्छातिशयः । Ravana wonders how Rama has shown so much regard for शाङ्ककल्प excepting other shastras, and asks him “एतत् वस्तु किं स्यात्” (what is the matter).

13. अष्टायाम्—adj to पित्रसत्तायाम् । अनश् + क्त + fem आ ; ७मी ।
अष्टायाम् इत्यर्थः ।

14. पित्रसत्तायाम्—पितृ + मतृप् = पितृमान् ; तस्य भावः इति तल् = पितृ-
सत्ता । तस्यास्मिन् । भावे ७मी ।

रावणः—अलं परिहृत्य । पृच्छतु भवान् ।

रामः—भगवन् ! निवपनकियाकाले केन पितृंस्तर्पयामि ।

रावणः—सर्वं श्रद्धया दत्तं श्राद्धम् ।

रामः—भगवन् ! अनादरतः परित्यक्तं भवति । विशेषार्थं
पृच्छामि ।

रावणः—श्रूयताम् । विरूढेषु दर्भाः, ओषधोषुतिलाः, कलायं
शक्रेषु, मत्स्येषु महाशफरः, पक्षिष्वार्घ्राणसः, पशुषुगोः खड्गो
वा इत्येते मनुष्याणां विहिताः ।

Eng. Ravan.—Away with your reserving ; ask please
(what you like).

Ram. — Venerable sire ! what shall I offer to the manes at
the time of Nivapana ? (i.e offering of water, cakes and the
like)

Ravan.—Anything offered with respect may constitute
the Sradh offering.

Ram.—Venerable sir ! what is offered with disrespect is
discarded (by the manes) ; I want to know the full parti-
culars here (or I want to know the articles which are
especially offered).

Ravan.—Then pay attention please ; Kusa amongst the
grass, sesamum amongst the pulses, kalaya amongst the

lettuces, Mahasafara amongst the fish, Bardhanasa among the birds and either cow or rhinoceros among beasts—are specially recommended for manes.

Beng.—রাবণ—পরিহার করিতেছেন কেন ? (সঙ্কচিত হইতেছেন কেন ?) জিজ্ঞাসা করণ। রাম—ভগবন্! শ্রাদ্ধাঞ্জলি প্রদানকালে কোন দ্রব্যদ্বারা পিতৃগণের তর্পণ করিব ? রাবণ—শ্রদ্ধা সহকারে প্রদত্ত সব কিছুই ত শ্রাদ্ধ। রাম—ভগবন্! অনাদর পূর্বক প্রদত্ত হইলে তাহা (পিতৃগণের) পরিত্যজ্য হয় তাই বিশেষ করিয়াই জিজ্ঞাসা করিতেছি (কোন্ কোন্ বস্তু বিশিষ্টভাবে প্রদানের ব্যবস্থা আছে তাই জিজ্ঞাস্ত)। রাবণ—শুভ্রন, ভূমিতে উৎপন্ন তৃণশুল্কের মধ্যে কুশ, ঔষধির মধ্যে তিল, শাকের মধ্যে কলায় শাক, মৎস্যের মধ্যে মহাশফর, পক্ষির মধ্যে বাব্রাণস পক্ষী, পশুর মধ্যে গরু অথবা গভার—ইহাই মনুষ্যের পক্ষে বিহিত।

Tika.—অলং পরিহৃত্য শ্রাদ্ধকল্পৈশ্চ পিতৃভ্যঃ পিতৃভ্যঃ অলং প্রযোজনং ন ভবেৎ। যন্ত প্রপুংসু মিত্ত্বসি তন্ত পুংসু চ। নিষপনকালী পিতৃন্ চহ্মিষ্য উদকাস্তলিপ্রদানসময়ে কৈব কৈঃ বস্তুভিঃ ‘তর্পয়ামি’ তর্পয়িষ্যামি ইতি ভবিষ্যৎসান্নীপে লট্ ॥ সর্বং যন্ত কিঞ্চিন্নাম বস্তু শ্রুত্বা পিতৃভ্যো দত্তম্ তদেব শ্রাদ্ধম্ ভবেৎ। শ্রাদ্ধে প্রদেয়ং দ্রব্যং ভবেৎ। শ্রুত্বা দত্তম্ শ্রাদ্ধমিতি হৈতৌ যন্ত কিমপি বস্তু শ্রুত্বা দাতুম্ শক্যং যাতু ভবান্ ইত্যর্থঃ। ‘অনাদরতঃ’ অনাদরাৎ অশ্রুত্বা প্রদত্তম্ বস্তু পরিত্যক্তং পিতৃভিঃ অগাচ্ছং ভবতি, [ইত্যঙ্গং লানানি পরম্—] বিশেষার্থঃ অস্মিন্ বিষয়ে বিশেষজ্ঞানার্থম্ শ্রাদ্ধে যানি খলু বস্তুনি বিশিষ্টা প্রদেয়ানি তানি বিজ্ঞাতুমিতির্থঃ অঙ্গং পুচ্ছামি। ‘বিদ্রুপ’ শূন্যজাতিষু তৃণেষু দর্ভাঃ কুশাঃ, ‘ঔষধীষু’ ফলপাকান্তকালে তিলাঃ। কলায়ম্ কাশ-শাকবিশেষঃ [? মটর কলাই ইতি বঙ্গভাষা]। মহাশফরঃ—মৎস্যবিশেষ (চক্কত পুটো মাছ ?) বাব্রাণসঃ—পক্ষিবিশেষঃ, রক্তপাদমুখচতুষ্পদঃ পক্ষী। খড়্গঃ—গজকঃ [গজদ্বার ইতিভাষা] মানুষাণাং সঙ্কল্বে বিদ্বিতাঃ শ্রাদ্ধে প্রদানার্থং শাস্ত্র-জ্ঞেয়মিঃ নির্দিষ্টাঃ।

Note.

1. অলং পরিচ্ছদা—শ্রদ্ধাকল্পরূপং আগমং পরিচ্ছদ্য অলং প্রযোজনং নাস্তি ।
প্রতঃ শ্রদ্ধাবিষয়ং ভবান্ যথেষ্টং পৃচ্ছতু ।
2. নিবপনক্রিয়াকালি—কালোচ্চারণে ওমী । নিবপনস্য ক্রিয়া ইতত্ ; যদ্বা
নিবপনস্ এব ক্রিয়া ইতি কর্মধা । তস্য কালঃ ইতি ইতত্ ।
3. অনাদরতঃ—পশ্চম্যাং তসিঃ । অনাদরাৎ । ইতৌ প্রসী ; or অনাদরস্
প্রাশিত্য ইতি ল্যবলোপে প্রসী ।
4. বিশেষার্থস্—বিশেষার্থ ইদম্—তদ যথা তথা ইতি নিত্যসমাসঃ ।
5. বিরুদ্ধেণ—নির্দ্ধারি ওমী ; এবম্ সর্বত্র বোধাম্ ।

রামঃ—ভগবন্ ! “বা” শব্দে নাত্ অবগতমন্যদপ্যস্তুতি ।

রাবণঃ—অস্মি প্রভাবসম্পাদ্যম্ ।

রামঃ—ভগবন্ ! এষ এব মে নিশ্চয়ঃ ।

Eng. Ram.—Venerable Sir ! from the (utterance of the)
particle “or”, I understand that there is more.

Ravan.—yes ; there is ; but it is available through might
only.

Ram.—Venerable sir ! This is my (firm) determination.

Beng.—রাম—ভগবন্ “বা” এই শব্দটোতে বুঝিতেছি যে আরও
কিছু আছে । রাবণ—আছে ; তবে তাহা শক্তিদ্বারা লভ্য । রাম—
ভগবান্ এই আমার স্থির সিদ্ধান্ত ।

Tika.—বাশব্দেণ গৌঃ খড়গৌ বা ইত্যত্র কথিতেন “বা” ইতি বিধিযজ্ঞকাব্যেণ
অবগতম্ জ্ঞাতং ময়া যত্ অন্যদপি [সামান্যে নপুংসকম্] গাবং খড়গং চ বর্জয়িত্বা
অন্যোঃপি কথিত্ প্রদেয়ঃ জন্তুরস্তুতি । ‘প্রভাবসম্পাদ্যম্’ প্রভাবেন আত্মনঃ শক্ত্যা এব
সম্পাদ্যম্ লভ্যম্ আনতব্যম্ ইত্যর্থঃ অনাত্ অস্মি । নিশ্চয়ঃ সঙ্কল্পঃ । পিতৃন্
প্রভাবজ্ঞেয়ং দ্রব্যেণ তর্পয়ামি ইতি মে নিশ্চয়ঃ সঙ্কল্পঃ ।

Notes

1. বাশ্বেদ—বা ইতি শব্দ; সহস্রপা। করণে তৃতীয়া।
2. অস্বা—সামান্য নপুংসকমিতি ক্রীতলিঙ্গেন নির্দেয়ঃ।
3. প্রভাবসম্পাদ্যম্—প্রভাবেণ সম্পাদ্যমিতি ইতৎ।
4. নিশ্চয়ঃ—নিম্ + চি + প্। সিদ্ধান্তঃ = সঙ্কল্পঃ। Rama resolves to offer প্রভাবসম্পাদ্য জীব to his father, for that will prove his extreme শ্রদ্ধা in the matter.

ভবয়স্মাস্তি সান্নিধ্যং যদেতৎ সাধয়িষ্যতি।

ধনুর্ভাতপসি শ্রান্তি, শ্রান্তি ধনুষি বা তপঃ ॥ ৮ ॥

Prose.—তপসি শ্রান্তি ধনুর্ভাত (অস্মি)। ধনুষি শ্রান্তি তপো বা (অস্মি)
ভবয়স্মা সান্নিধ্যমস্মি (যদি ইতিশেষঃ)। যদি এতৎ সাধয়িষ্যতি।

Eng —Austerities failing, my bow exists; and my bow failing austerities;—I have access to both of these; of course if what you say be available by any of these two, (or if, what you speak may satisfy my departed ancestor.)

Beng, তপস্তার অসাধ্য হইলে ধনু এবং ধনুর অসাধ্য হইলে তপস্তা—এ উভয়েরই সান্নিধ্য (যোগাযোগ) আখ্যাত আছে। অবশ্য যদি এ দুয়ের দ্বারা উহা সাধ্য হয়। অথবা যদি ভবৎ কথিত বস্তু পিতৃগণের তৃপ্তি সাধন করিতে পারে।

Tika. —‘তপসি’ তপস্যায়া: প্রভাবে ‘শ্রান্তি’ তদ্বস্তন: লামে অসমর্থো সতি ধনু: (অস্মি), যদি তপস্যায়া তৎ প্রভাবসম্পাদ্য বস্তু, ন লভ্যমিতি তর্কি মে ধনুবা তৎ লভ্যং স্যাदিত্যর্থঃ। অথবা ‘ধনুষি’ ধনু: প্রভাবে ‘শ্রান্তি’ তদ্বস্তন: লামে অসমর্থো সতি ‘তপঃ’ তপস্যায়া: প্রভাবো মে অস্মি। [জৌক্তিকপ্রভাবস্য ধনু: তথা অজৌক্তিকস্য তপস: ইতি—] ‘ভবয়স্মা’ ইত্যরপি ‘সান্নিধ্যম্’ ময়ি যোগ: ‘অস্মি’। যদি যে তৎ এতৎ তপস: তদ্বা ধনু: আন্যতরং সাধয়িষ্যতি ভবৎকথিতং বস্তু সাধয়িতুম্ (সম্পাদয়িতুম্)।

शचाति । [यद्वा यदि एतद् भवत्कथित वस्तु पितृणाम् तृप्तिं साधयिष्यति उत्-
पादयन्नाम] ।

Notes

1. तपसि—भावे ङसौ by the rule “यस्य च भावेन भावलक्षणम्” ।
2. श्रान्ते—श्रम् + क्त कर्त्तरि । Adj to तपसि ; also adj to धनुषि ।
3. धनुषि—भावे ङसौ ।
4. साधयिष्यति—साध + लृट्प्रति । Nom. एतत् । See Prose and Tika ; or construe thus (सयि) उभयस्य सान्निधामस्ति, यदि (यतः) तपसि श्रान्ते धनुषा धनुषि श्रान्ते (सति) तपः वा एतत् (प्रभावसम्पाद्यवस्तु) साधयिष्यति i. e. I have both तपोबल and बाहुबल whereby I will get the object achievable by चातुबल वा ब्रह्मबल ।

रावणः—सन्ति । हिमवति प्रतिवसन्ति ।

रामः—हिमवतीति । ततस्ततः ।

रावणः—हिमवतः सप्तमशृङ्गे प्रत्यक्षस्थाणुशिरःपतित-
गंगास्रुपायिनो वैदूर्यश्यामवृष्टाः पवनममजवाः काञ्चनपार्श्वी
नाम, मृगाः—यैवैखानसबालखिलग्रनैमिशीयादयोमहर्षयश्चिन्ति
मात्रोपस्थितविपद्भिः श्राद्धानि अभिवर्द्धयन्ति ।

Eng Ravan.—Yes, there are objects achievable by prowess. They live in the Himalayas.

Ram.—In the Himalayas ! Then, what then ?

Ravan—In the seventh peak of the Himalayas, there are deers known as Kanchan-parsa who sip the water of the Ganges, falling down upon the head of the visible deity Mahadeva (or Mahadeva appearing in visible form), and whose

backs are (the hind-portion of whose bodies are) as green as the topaz, and whose speed is just like that of the wind ; they appear and meet their death as soon as they are thought of by sages like Vaikhanasa, Balakhilyas and Naimisiya (dwellers in the Naimisaranya); and the said sages perform their sradh ceremony with them (i.e. their flesh).

Beng.—রাবণ (প্রভাবসম্পন্ন) আছে। তা হিমালয়ে আছে। রাম—হিমালয়ে? তারপর। রাবণ—হিমালয়ের সপ্তম শৃঙ্গে মুক্তিমান মহাদেবের মস্তকে নিপতিত গঙ্গাবারিপানকারী, বৈদূর্য্যমণির স্রাব্য শ্রামবর্ণ পৃষ্ঠদেশ, পবনতুল্য বেগধারী কাঞ্চনপার্শ্ব নামে খ্যাত মৃগ আছে, বৈখানস বালখিল্য নৈমিষারণ্যবাসিপ্রভৃতি মুনিগণ চিন্তা করিবামাত্রই তাহারা উপস্থিত হইয়া মৃত্যুমুখে পতিত হয় এবং উহাদের দ্বারা (উহাদের মাংসদ্বারা) ঐ মুনিগণ শ্রাদ্ধ নির্বাহ করেন।

Tika.—‘প্রত্যক্ষ্যাণুশিরঃপতিতগঙ্গাম্বুপাযিনঃ’—সাত্তাৎ অবস্থিতঃ যৌ মহাদেবঃ—তস্য যত্ শিরঃ সূঁড়া তত্র পতিতম্ যত্ গঙ্গাম্বু গঙ্গাবারি, তত্ পাতু’ শ্রীল যেষা তাড়শাঃ। ‘বৈদূর্য্যশ্রামপৃষ্ঠাঃ’—যেষা পৃষ্ঠদেশাঃ বৈদূর্য্যমণিরিব শ্রামবর্ণাঃ ভবন্তি। ‘পবনসমজবাঃ’—পবনতুল্যবেগশালিনঃ, কাঞ্চনপার্শ্ব নাম সৃগাঃ সন্তি। বৈখানসবালখিল্যনিমিশীয়াদয়ঃ—বৈখানসঃ মুনিবিশেষঃ; বালখিল্যঃ সূত্রকায়ঃ পুরাণাদিখ্যাতঃ মুনিবিশেষঃ। নৈমিশীয়াঃ—নৈমিষারণ্যবাসিনঃ ঋষয়ঃ। ‘চিন্তিতমাত্রোপস্থিতবিপন্নৈঃ’—তৈঃ মুনিभिঃ চিন্তিত এব ইতি চিন্তিতমাত্রম্—যদ্বা চিন্তিত’ চিন্তা। চিন্তামাত্রণ উপস্থিতাঃ সুনীনাং সমচক্ষমাগতাঃ তথা বিপন্নঃ মৃত্যু’ প্রাপ্তাঃ। তাড়শাঃ তৈঃ সৃগৈঃ ‘শ্রাদ্ধানি’ অভিবজ্জ’ যন্তি’ সম্বাদয়ন্তি তে মুনয়ঃ ॥

Notes.

1. সন্তি - অস + লট সন্তি। Its Nom. is প্রভাবসম্পন্নাবল্লুনি। And these বস are to be found in the হিমালয়ে।

2. प्रत्यक्षस्याणशिरःपतितगंगास्त्रुपायिनः—adj to सृगाः । प्रतिसुखलमन्त्रोः इति प्रत्यक्षम्, अव्ययीभावः । ततः अर्श आद्यच्=प्रत्यक्षः directly visible. प्रत्यक्षः यः स्थाणुः इति कर्मधा ; or अक्षि प्रतिगत इति प्रत्यक्षः प्रादितत् । प्रत्यक्ष-स्थाणोः शिरः इति द्वितत् । तत् पतितम् इति उतत् सङ्गसुपा वा । तादृशं गङ्गांस्त्रु इति कर्मधा । [गङ्गायाः अस्त्रु इति द्वितत्] । तत् पातुं शीलं येषां ते इति णिनिः ताच्छीत्ये=प्रत्यक्षस्याणशिरःपतितगंगास्त्रुपायिनः—उपपदतत् । स्थाणु is a name of siva. स्थाणुवत् निश्चलस्थितिध्यानमाश्रित इति स्थाणुः । See also sect Upanishada.

3. वैदूर्यश्यामपृष्ठाः—वैदूर्यमिव श्यामम् इति उपमानतत् । तच्छृङ्गम् पृष्ठं तेषां ते इति बहु । Here उपमानतत् comes by the rule “उपमानानि सामान्यवचनैः” !

This shows their lovely appearance and the previous epithet indicates their purity due to pure livelihood.

3. पवनसमजवाः—पवनेन सम इति ततत् । तादृशः जवः वेगो येषां ते इति बहु । This epithet shows their power of speed. Qual. सृगाः । Construe—एतादृशाः सृगाः सन्ति । विपद्नेः येः—नमिश्रीयादयो आद्यानि अभिवर्धयन्ति ॥ Thus येः has करणे रथा ।

4. काञ्चनपार्श्वीः—काञ्चनम् पार्श्वं येषां ते इति बहु । These are golden-flanked deer or antelope. Qual. सृगाः ॥ नाम is an अव्यय here denoting प्राकाश=celebrity.

5. वैखानसवालखिल्य—नैमिश्रीयादयः—वैखानसाश्च (सुनयः) वालखिल्याश्च नैमिश्रीयाश्च—इति ब्रह्मसमासः । ते आदयः (आदौ वा) येषां ते इति बहु । Qual. महर्षयः ॥ नैमिश्र+क=नैमिश्रीय । नैमिषारण्यनिवासिनः इत्यर्थः । वैखानस and वालखिल्य are mighty powerful sages mentioned in the Ramayana, Puranas and Mahabharata. Srutis declare—these were born of Prajapati Brahman's नख and लोम ; and

वालखिल्यः were pigmy (thumb-like) in size as well among these ; comp “प्रजापतेर्नखलोमजाः । येनखास्ते वैखानसा ये वालखिल्याः” । Again वालखिल्य were 60,000 in number and they carried on penance on the branch of a बटवृक्ष being अधोमुख (See Maha. Adi). But as these particular types of sages had no connection with Sradh ceremony, so better we propose to take these to mean varieties of sages adopting वानप्रस्थ वा सन्नास in various methods ; comp “किमनया वैखानसं व्रतमाप्रदानात्” in Sak. I. and “वैखानसो वानप्रस्थः । विखानसा प्रोक्त न मार्गेण वर्त्तते इति शेषः” ; also “वानप्रस्थश्चतुर्भिः—वैखानसः उदुम्बरः वालखिल्यावनेवासी तल्लक्षणादथोच्यते । वनस्थो वालखिल्यो यो वसेद्वल्कल-चोवरम्” ।

नैमिश्रीयाः—sages residing in the नैमिश वा नैमिष forest where Srauti related the भारत to sages assembled there. The forest is so called because a sage here destroyed a whole legion of demons in the twinkling of an eye (निमेष) । नैमिशं स्थिता इति नैमिश + कृ शक्ति = नैमिशोयाः । कृ here comes by the rule “हडाच्छः” ।

6. महर्षयः—महान् ऋषिः इति कर्मधा । ते । Nom to अभिवर्द्धयन्ति । Here महत् becomes महा with आत् added by the rule—“आत्माहृतः समानाधिकरणं जातोययोः” ।

7. चिन्तितमात्रोपस्थितविपन्नैः—चिन्ति + क्त कर्मणि । चिन्तितमेव इति चिन्तितमात्रम्—नित्यसमास of the मयूरव्यंसकादि class । चिन्तितमात्रम् उपस्थितः इति सङ्गुपा । तादृशश्चासौ विपन्नश्चेति कर्मधा । यद्वा—चिन्ति + क्त भावे = चिन्तितम् i.e. चिन्ता । चिन्तितम् एव इति चिन्तितमात्रम् = चिन्तामात्रमित्यर्थः । तेन उपस्थिताः इति तत्तत्—सङ्गुपा वा । Rest as above. तेः । Qual. हैः । The Rishis are not to kill them, their very thought

bring them there and they appear before them and die of themselves to come to their service. विपन्न—वि + पद + क्त कर्त्तरि ।

८. अभिवर्द्धयन्ति—अभि + वृध् + णिच् + लट्, अन्ति ; निर्वर्द्धयन्ति इत्यर्थः ।

By such काञ्चनपार्श्व मृग, the rishis augment their आइकिया, and the manes attain the status of gods thereby.

(रा) तैस्तर्पिताः सुतफलं पितरोलभन्ते

हित्वाजरां स्वमुपयान्ति हि दोष्यमानाः ।

तुल्यं सुरैः समुपयान्ति विमानवास-

मावर्त्तिभिश्च विषयैर्नवलाद् प्रियन्ते ॥१०॥

Prose.—तैः तर्पिताः पितरः सुतफलं (पुत्रोत्पत्तिफलं) लभन्ते, जरां हित्वा दोष्यमानाः स्वम् उपयान्ति हि । सुरैस्तुल्यं विमानवासमुपयान्ति । आवर्त्तिभिः विषयेष्व नवलात् न प्रियन्ते ।

Eng. Satisfied (satiated) with thee (i.e. the flesh of the said deer) the manes (really) obtain the fruit of gaining a son ; and indeed having discarded old age and infirmity they climb up to heaven in resplendence, and live in lofty cars or mansions like those of the gods. They are never forcibly entangled in the ever-changing material objects.

Tika—‘तैः’ काञ्चनपार्श्वानां मांसैः ‘तर्पिताः पितरः सुतफलम्’ पुत्रस्य उत्पत्तिफलं पुत्रजन्यलाभफलमिति यावत् लभन्ते ; अपि च जराम् वार्द्धक्यं तथा वृद्धजनोचिताम् अशक्तिं च ‘हित्वा’ परित्यज्य ‘दोष्यमानाः’ तेजःप्रदोषाः प्रदोषकलेवराः इत्यर्थः नित्ययौवनवशात् इति भावः सन्तः ‘स्वम्’ स्वर्गम् ‘उपयान्ति हि’ । [तत्र किं कुर्वन्ति ?] सुरैस्तुल्यं देवसमं ‘विमानवासम्’ विमानम् उच्चगृहम् तत्र वासम् उपयान्ति प्राप्नुवन्ति । ‘आवर्त्तिभिः’ पुनः पुनः आवर्त्तनशीलैः संसारबन्धनैः चिरपरिणामिभिः इति भावः विषयैः इन्द्रियभोग्यैः पदार्थैः ‘नवलात् न प्रियन्ते’ न वध्यन्ते, बद्धाः न भवन्ति । प्राकृतवस्तुभिः सक्ताः न भवन्ति ; चिरं स्वर्गमधिवासन्ति इति भावः । वसन्ततिलकवर्णम् ॥

Notes

1. तेः—Refers to काञ्चनपार्श्वं मृग । अनुक्तकर्त्तरि वा करणे श्या ।
2. तर्पिताः—लप् + णिच् + क्त कर्मणि ; adj to पितरः ।
3. सुतफलम्—सुतस्य पुत्रोत्पत्तेः फलम् इति इतत् । “पुत्रः पिण्डप्रयोजनम्” इति पुत्रस्य जन्मनि फलम् खलु पिण्डलाभः । स च पिण्डलाभः (एतैः मृगैः) सुष्टुरूपेण एव घटते इति भावः । In other words this पिण्डलाभ causes them to rise to higher regions.

4. हित्वा—हा + क्ताच् । Its obj. is जराम् । It is difficult to ascertain what जरा means here. The पितृपुरुष are dead and what can be their जरा ? It evidently means जीर्णता वा क्षीणता, वा end of सुकृत after which the पितृपुरुष again comes down to earth (cp क्षीणे पुष्ट्ये मर्त्तलोकं विशन्ति) ; if they are तर्पित with such मृग they abandon their क्षीणपुण्यता and go to divine regions quite shining like gods ; वा जराहित्वा means abandoning the जरा of संसार and becoming निर्जराः i.e., a god ; and निर्जरस् is a synonym of god, and thus this epithet is an exposition of their attainment of the state of god. Mr. Kale says probably जरा means the last period of their life as पितृ at the end of which have to come back to this world, cf “नाकस्य पृष्ठं ते सुकृतेऽनुभूत्वा इमंलोकं ह्यनन्तरं वा व्रजन्ति”—Mundaka.

खम् उपयान्ति—From पितृलोक they go to the दुर्गलोक which is called a higher region.

5. दीप्यमानाः—दीप (दिवादि आत्मनेपदी) + शानच् कर्त्तरि । Pred to पितरः । हि is here an अव्यय meaning ‘indeed’ (certainty),

6. विमानवासम्—विमाने वासः तमिति सहस्रपा । विमानम्—उच्चगृहम् ।
of. “उच्चैः विमानानि उन्नतानि समभूमिकमवयानि । विमानोऽस्त्री देवयाने

सप्तश्रृंगौ च यादवः ।" इति मेघदूतटीकायां सन्निहायः । Thus विमान means a sevenstoried house—i. e. a lofty mansion. This is the meaning here ; or it may mean a car, i.e., पितृ go to heaven and there get a station in a special car as in the case of gods. But prefer the first expl.

7. आवर्त्तिभिः—आवर्त्ति तुं शोलं शेषां तैरिति आ + वृत् + णिन् ताच्छील्यं कर्त्तरि । That which causes जनन, मरण and संसारभ्रमण । Qual. विषयैः ।

8. विषयैः—प्राकृतिकैः इन्द्रियभोग्यैः वस्तुभिः ; अनुक्ते कर्त्तरि श्या ।

9. वलात्—वलमाश्रित्य इति ल्यब लोपे प्रसौ । हंतौ व प्रसौ ।

10. प्रियन्ते—ष्ट + कर्मणि लट् अन्ते । Agrees with उक्तकर्म-पितरः ।

रामः—मैथिलि !

आपृच्छ पुत्रकृतकान् हरिणान् द्रुमांश्च

विन्ध्यं वनं तव सखीर्दयिता लताश्च !

वत्स्यामि तेषु हिमवद्गिरिकाननेषु

दीप्तैरिष्वोषधिवनैरुपरञ्जितेषु ॥ ११ ॥

Prose.—हे मैथिलि ! तव पुत्रकृतकान् हरिणान्, द्रुमांश्च, विन्ध्यं, वनं, दयिताः सखीः लताश्च आपृच्छ । दीप्तैरिव ओषधिवनैरुपरञ्जितेषु तेषु हिमवद्गिरिकाननेषु वत्स्यामि । (वा—दीप्तैः ओषधिवनैरुपरञ्जितेषु इव तेषु इत्यादि) ।

Eng.—Ho Maithili ! bid adieu to these deer and plants your adopted children as well as to the Mt. Vindhya, the forest and your beloved friends, the creepers ; I shall now reside in the forest on the mountain Himalayas that are tinged with the shrubs of herbs which are as it were burning (or that are as it were tinged with the shining herbs).

Tika.—‘तव पुत्रकृतकान्’ कृत्रिम-पुत्रान् पुत्ररूपेण प्रतिपादितान् इति यावत्, ‘हरिणान् ह्रस्वान् च’ (तथा) ‘विम्ब’ पर्वतं, वनं पञ्चवटीवनं ‘दयिताः, प्रियासखीः लताश्च ‘आपृच्छ’ गच्छामि इति कथयित्वा आसन्नयस्त्र । दौर्भेदिव अग्नि-प्रज्वलितैरिव औषधिवनैः’ ज्योतिर्लतागुल्मैः ‘उपरञ्जितेषु’ आत्मनः प्रभया उज्ज्वलीकृतेषु तेषु ‘हिमवदगिरिकाननेषु’ हिमालयपर्वतवनेषु ‘वत्स्यामि अधुना अहं वसतिं करिष्यामि । यद्वा—दौर्भेः स्वप्रभया उज्ज्वलैः औषधिवनैः ज्योतिर्लतागुल्मैः उपरञ्जितेषु संक्रान्तराजिषु इव तेषु—इत्यादि । वसन्ततिलकं वृत्तम् ।

Notes

1. पुत्रकृतकान्—adj. to हरिणान् ह्रस्वान् च । कृत एव कृतकः अल्पार्थे कन् ; कृत्रिमः इत्यर्थः । कृतकः पुत्रः इति कृतकपुत्रः, पक्षे पुत्रकृतकः । कर्मधा । “कङ्काराः कर्मधारये” इति विकल्पेन पूर्वनिपातः (?). But the difficulty is that the word कृतक is not included in the list of कङ्कारादि । So better take it as भयूरव्यंसकादि giving पुत्रकृतकः । Or expound it as पुत्रशसौ कृतकश्च इति कर्मधा ; also compare our notes under “पुत्रकृतको पदवीं मृगस्त”—Sak IV. 16. Also cp. “यव द्रमा अपि मृगा अपि वन्धवोये”—Uttaracharitam.

2. दयिताः—दय् + क्त + fem. आ ; adj. to सखीः । प्रिया इत्यर्थः ।

3. आपृच्छ—आ + प्रच्छ + लोट हि । It means आसन्नयस्त्र, यातुमान्नायचस्त्र &c. According to strict grammar, it should have been आपृच्छस्त्र—by the rule “आङिनु प्रच्छोः” ; compare “आपृच्छस्त्र प्रियसखमस्तु तुङ्गमालिङ्गशैलम्”—Megha. But Bhasa as already seen uses such irregular forms, compare also “आपृच्छामि भवते” in Swapna I So it is शिष्टप्रयोगः ।

4. दौर्भेदः—दौर्भ + क्त, adj. औषधिवनैः ।

5. औषधिवनः—औषधोन्मादनं तैरिति इतत् । Himalayan regions are औषधिवनैः उपरञ्जित । Compare—भवन्ति यदौषधयो गन्तमतेजपूराः

सुरतप्रदीपाः”—Kalidasa. The epithet suggests that besides काञ्चनपाथ्वी I will have other glittering herbs too of immense value to all and to myself.

6. उपरञ्जितेषु—उप+रञ्ज+णिच्+क्त कर्मणि ।

7. हिमवदगिरिकाननेषु—हिम+वतृप्=हिमवत् । स एव गिरिरिति कर्मषा । तस्य काननेषु इतत् । अर्धं ७मो । 8. वत्स्यामि—वस्+लृट्स्यामि ।

सीता—जं अय्यत्तो आणवेदि । [यदार्थ्यपुत्र आम्नापयति] ।

रावणः—कौशल्यामातः, अलमतिमनोरथेन ! न च ते मानुषे दृश्यन्ते ।

रामः—भगवन् ! किं हिमवति प्रतिवसन्ति ?

रावणः—अथ किम् ।

रामः—तेन हि पश्यतु भवान् !

Eng.—Sita—As my noble lord commands.

Ravan.—Son of Kausalya ! away with your inordinate desire (i.e. with your yearning after too much). Men cannot see them.

Ram—Venerable sir ! do they live in the Himalayas !

Ravan—Yes.

Ram—Then see please.

Tika—‘अतिमनोरथेन’ अत्युच्चाकाङ्क्षा अलम् प्रयोजनं न भवेत् ; मानुषाणाम् असाम्यं वस्तु लब्धुमिच्छया अलम्=किमपि न सिध्येत् इत्यर्थः । [अतिशयितः अतिगतो वा मनोरथः इति शाक-पार्थिवादिः]. For कौशल्यामातः—वड् see P. 147 ante. “मातृजातकमातृषु वा” इति वार्त्तिके कात् कव् विकल्पः ।

सौवर्णान् वा मृगांस्तान् मे हिमवान् दर्शयिष्यति ।

भिन्नोमहाणवेगेन क्रौञ्चत्वं वा गमिष्यति ॥ १२ ॥

Prose.—हिमवान् सौवर्णान् तान् मृगान् मे दर्शयिष्यति वा । महाणवेगेन भिन्नो वा क्रौञ्चत्वं गमिष्यति वा ।

Eng.—The Himalaya will either show me the golden deer there or being pierced through the speed of my arrow it will attain the plight of the Krauncha mountain.

Tika. ‘हिमवान्’ हिमालयः ‘सौवर्णान् स्वर्णमयान् तान् मृगान् मे सद्यः दर्शयिष्यति वा’ ? [इति प्रथमः कल्पः, अन्यथा सति स पर्वतः]—‘महाणवेगेन’ मम शराणां वेगेन ‘भिन्नः’ विदोषः वा ‘क्रौञ्चत्वं’ गमिष्यति’ क्रौञ्चपर्वतस्य दशां प्राप्स्यति । यथा क्रौञ्चगिरिः परशुरामस्य शरिण विदोषं आसीत् तद्वत् अयमपि मम शरिण तादृशी भविष्यति । [तथाहि “पुरा किलभगवतो देवात् धूर्जटेः धनुरुपनिषदम् अधोयानेन भृगुनन्दनेन स्कन्दस्य स्पर्द्धया क्रौञ्चशिखरिणम् अतिनिशितविशिखमुखेन हेलया मृत्पिण्डभेद विभेदः ततः एव क्रौञ्चक्रोडादिव सद्यःसमुज्जृम्भिते कस्मिन्नपि यशःचीरानधौ निखिलमपि जगज्जालम् आप्लावितमिति कथा श्रूयते “इति मेघदूत-टीकायाम् मल्लिनाथः ।]

N, B.—Krauncha पर्वत was grandson of हिमालय and son of मैनाक । Puranas also declare—He was pierced by both परशुराम and कार्तिकेय । परशुराम pierced क्रौञ्च being challenged by कार्तिकेय in the matter of धनुर्विद्यार्नेपुण्य ; also comp “गृहशक्ति-समाक्रान्तः यथा क्रौञ्चाचलोत्तमः”—अभिषेक II, and Maghaduta I. 59 and our notes there.

Notes

1. सौवर्णान्—सुवर्णेन निर्मितम् इति सुवर्ण + अण् । adj. to मृगान् ।
2. मे—क्रियायोगे सम्प्रदाने चतुर्थी । or कर्मणि ४र्थी ।
3. दर्शयिष्यति—दृश् + णिच् + लृट् स्याति ।
4. महाणवेगेन—मम वाणः इति इतत् ; तस्य वेगः इति इतत् । तेन । करणे ष्या ।

6. कौञ्चत्वम्—कौञ्चस्य भावः—इति त्व प्रत्ययः । तम्—obj. to गमिष्यति ।
The state of being like Krauncha mount. For Allusion,
See Tika.

रावणः—(स्वगतम्) अहो असह्यः खल्वस्यावलेपः ।

रामः—(दिशो विलोक्य) अये विद्युत्सम्पात इव दृश्यते ।

रावणः—(प्रकाशम्) कोशल्यामातः । इहस्थमेवभवन्तं पूजयति
हिमवान् । एष काञ्चनपार्श्वः ।

रामः—भगवतो वृद्धिरेषा ।

सीता—दिदिशा अय्यउत्तो वड्डइ [दिष्टा आर्य्यपुत्रोवर्द्ध ते] ।

Eng. Ravan—(to himself) Oh ! intolerable, indeed, is
his pride.

Ram.—(Looking around) What ! Something like a
flashing of the lightning is visible (or something appears as
the flash of the lightning).

Ravar.—(Aloud) Son of Kausalya ! seated here, as
you are, you are being honoured by the Himalayas ; this
is Kanchan-parsa (gold-bodied) deer.

Ram.—This is (an exhibition of) your Venerable self's
majesty.

Sita.—I congratulate, my noble husband, on your
glory (prosperity).

Tika.—अस्य रामस्य अवलेपः गर्वः ‘असह्यः खलु’ । ‘विद्युत्सम्पातः इव’
विद्युत्प्रकाशवत्, किञ्चिदसत्तु विद्युत्प्रकाशवत् दृश्यते [इव उपमायाम्] ।
यदा इव उत्प्रेक्षायां । विद्युत्प्रकाशः दृश्यते इत्यहम् उत्प्रेक्षे । रावणमायया
उपस्थापितः काञ्चनपार्श्वं मृगं दृष्ट्वा रामः एवमाह ॥ भगवतः पूजनौयस्य भवतः वृद्धिः

प्रभावः 'एषा' । पूजनोपस्य एव भवतः प्रभावेन अयं काञ्चनपार्श्वः अवागतः इत्यर्थः । 'दिष्ट्या' सोभाग्येन वर्द्धते उन्नतिं गच्छति । तव सौभाग्येनाहम् आनन्दितो भवामीत्यर्थः ।

Notes

1. Remark—भगवतः वृद्धिः—Rama puts enormous confidence on disguised परित्राजकवैवरावण and says that all this is due to his Majesty and Sita also is glad at this, and Ravana takes full advantage of this.

2. विद्युत्सम्पातः—विद्युतः सम्पातः प्रकाशः इति इतत् ; सम् + पत् + वञ्ज ; Rama takes the glow of काञ्चनपार्श्वस्य as like the flash of विद्युत् । This was brought there by Ravana's Maya.

3. इहस्थम्—इह तिष्ठति य तमिति इह + स्था + क कर्त्तरि । Qual. भवन्तम् ।

4. दिष्ट्या—अव्यय, वा 3rd sing of the base दिष्ट meaning luck. हेतौ श्या ।

5. Remark.—The story of काञ्चनपार्श्वस्य is our poet's invention to give रावण an opportunity of carrying away Sita. Rama a simple one, so easily believed in a sage's words and was duped. This is how even now so called "Bhandas" cheat good householders.

रामः—न न—

तातस्यैतानि भाग्यानि यदि स्वयमिहागतः ।

अर्हत्येष हि पूजायाम् लक्षणं ब्रूहि मैथिलि ॥१०॥

Prose.—यदि स्वयमिहागतः—तातस्य एतानि भाग्यानि । एष हि पूजायाम् अर्हति । हे मैथिलि ! लक्षणं ब्रूहि । वा—एष हि (आह) अर्हति । हे मैथिलि, (अस्य) पूजायां (विषये) लक्षणं ब्रूहि ।

Eng. If it has automatically come, then it is due to my father's good luck. This is fit to be used in adorations, Maithili please tell Lakshman. (O!—This is fit to be used in sradh. So Ho Maithili, tell Lak. in the matter of its fitness for पितृपूजा) ।

Tika,—यदि स्वयम् इह आगतः—[तर्हि स न मन भाग्यवशात् अपितु] तातस्य [खलु] एतानि भाग्यानि एतादृशम् सौभाग्यम् । बहुवचनेन तातभाग्यस्य गौरवम् प्रदर्शयति रामः । एष काञ्चनपार्श्वः पूजायाम् पितृ-पूजाकर्मणि अर्हति विनियुज्यते, योग्यो भवति इत्यर्थः । हे मैथिलि । लक्षणं ब्रूहि आह्वय स पूजार्थमेतं सत्कृत्य आनिष्यति । केचित् व्याख्यानयन्ति-एषः अर्हति पूजाम् इति । अतएव हे मैथिलि पूजायाम् अस्य पूजाकर्मणि, सत्कृत्य आनयनादिकर्मणि लक्षणं ब्रूहि कथय । पूजनपूर्वकम् अस्य अत्र आनयनम् लक्षणेन कार्यमिति तं ब्रूहि ।

Notes

1. पूजायाम्—विषयाधिकरणे ७मी । It is better to connect पूजायाम् with अर्हति । This काञ्चनपार्श्वं स्मृ is fit for पितृपूजा i.e. आइ । So tell Lak. to bring it for the purpose.

2. अर्हति—अर्ह + लट् तिप् । योग्यो भवति । Nom. स्मृः ।

3. भाग्यानि—गौरवे बहुवचनम् ।

4. Remark—This first exp. of ours is more natural : the alternatives (as in Prose and Tika) are not so natural here. The rendering एषः पूजामर्हति &c is comparatively unconvincing. This स्मृ does not at all behave honour but it is to be befittingly used (सत्कारपूर्वकव्यवहारयोग्य) in पितृपूजा । So पूजा to this divine animal is secondary only. Hence this alternative rendering as in our Tika is not preferred here.

सीता—अय्यउत्त ! णं तित्यअत्तादो उवावत्तमाणं कुलवदिं
पयुगगच्छे हितिसन्दिष्टो सोमिन्ती । [आर्यपुत्र ! ननु तीर्थयात्रात
उपावर्त्तमानं कुलपतिं प्रतुगदगच्छेति सन्दिष्टः सोमित्रिः] ।

रामः—तेन हि अहमेव यास्यामि ।

सीता—अय्यउत्त ! अहं किम् करिस्सम् ? [आर्यपुत्र !
अहं किं करिष्यामि] ।

रामः—शुश्रूषयस्व भगवन्तम् ।

सीता—जं अय्यउत्तो आणवेदि [यदाय्यपुत्र आच्चापयति] ।

[निष्क्रान्तो रामः]

रावणः—अये अयमर्घ्यमादायोपसर्पति राघवः । एष
इदानीं पूजामनवेत्त्य धावन्तं मृगं दृष्ट्वा धनुरारोपयति राघवः ।

Eng. Sita.—My noble husband ! You have ordered
Saumitri to welcome (receive) the Kulapati who is retur-
ning from his pilgrimage.

Ram.—Then myself shall go.

Sita.—What shall I do my dear ?

Ram.—Wait upon this Venerable one.

Sita.—As my noble husband commands. (Exit Ram).

Ravan.—Here is Ram approaching with Arghya. Now,
finding the deer flying away in disregard of the offering,
Ram fits an arrow to his bow.

Tika. तीर्थयात्रातः तीर्थयात्रायाः [पञ्चम्यातसिः] । उपावर्त्तमानम्
प्रत्यागच्छन्तम् 'कुलपतिप्रतुगदगच्छे' उपगम्य सन्भावय इति सन्दिष्टः आदिष्टः तथा
'सौमित्रिः' सुमित्रापुत्रो लक्षणः [सुमित्रा + इज् वाह्वादिः] । 'पूजां' सत्कारम्
अनपेक्ष्य अपेक्ष्य धावन्तं मृगं दृष्ट्वा । 'धनुरारोपयति' बाणम् धनुवि आरोपयति,
शरासनेशरसन्धानं करोति ।

Notes

1. तोर्ययावातः—तीर्थे यावा इति सहस्रपा । तस्मादिदि ५ मीस्थाने स्वाधेतम् ।
2. उपवर्त्तमानम्—उप + आ + वृत् + शानच् । Qual, कुलपतिम् । By this she refers to some कुलपति living there. For कुलपति and its technical meaning “सुनौनादशसाहस्रं...कलपतिः etc.—See our Sak I under कुलपति ।
3. मन्दिहः—सम + दिश् + क्त कर्मणि । Nom. त्वया understood.
4. युष्मद्यस्व—युष्म (शब्द) + णिच् + लोट् स्व । “णिचश्च” इत्यात्मनेपदम् See P. 380. + P. 326.
5. आरोपयति—आ + रुह + णिच् + लट् तिप् ; alternative form is आरोहयति ।
5. Remark—(a) अयमर्थमादाय उपसर्पतिराघवः—Rama had this अर्थ either (i) since when he asked for जल for पादप्रक्षालण unto the पतिराजकविष रावण (cp. “तेन हि आनय, अहमेव युष्मद्युष्यिष्ये” ante), as the latter dissuaded Sita from doing the same ; for, since then the poet does not say anything of keeping it aside (and so probably this was with him since that time) ; (ii) or, this अर्थ was taken by Rama himself to do सत्कार to the पितृपूजायोग्य मृग, as Lak. was not there, to whom he wanted to entrust this duty (cp “अहमेव हि पूजायां लक्ष्मणं ब्रूहि sl. 13), ; but here the poet does not say anything of Rama's taking of अर्थ again ; so we prefer the first generalisation and explain that he ran with the अर्थ he had with him to offer सत्कार as is due to a उत्सर्गकृत पशु । But it scampered off (धावत्) disregarding the honour or सत्कार that was being rendered unto it (“पूजामनवेत्य धावन्तं मृगं दृष्ट्वा एष राघवः धनुरासि-पयति”) and Rama was dragging the arrow for capturing it.

(b) Note that all this story of काञ्चनपाशं मृग here is our poet's invention to bring about his desired सौताहरण of the play.

अहो बलमहोवैर्यमहो सत्त्वमहोजवः ।

राम इत्यक्षरैरल्पैः स्थाने व्याप्तमिदं जगत् ॥१४॥

Prose.—अहो बलम् ; अहो वैर्यम् ; अहो सत्त्वम् ; अहो जवः । स्थाने (युक्तम् यत्) राम इति अल्पैः अक्षरैः इदं जगत् व्याप्तम् (भवति) ।

Eng. Oh ! The strength ! O the prowess ! The firmness ! the speed ; that the small number of letters (i.e. only two letters) in the shape of Ram has spread (through) this world is quite legitimate.

Tika.—‘अहो बलम्’ कौटुशी शक्तिः । ‘अहो वैर्यम्’ कौटुक् सामर्थ्यम् ! ‘अहो सत्त्वम्’ कौटुशी च मनसो दृढता ! ‘अहो जवः’ कौटुक् च धावनवेगः ! ‘राम’ इति अल्पैः हाभ्याम् ‘एव’ अक्षरैः, वर्णाभ्याम् ‘इदं जगत् व्याप्तम्—राम इति नाम सर्वेषां जगद्वासिनाम् वदने विचरति इत्यर्थः—इति यत्, तत्, स्थाने न्यायमेव भवति [“युक्तेष्वे साम्प्रतं स्थाने” इत्यमरः] ।

Notes

1. बलम् = All प्रातिपदिकार्थे १मा or ऊह्य भवतिक्रियायोगे कर्तृ कारके १मा । बल is physical strength ; वैर्य is internal stamina or valour ; सत्त्व is mentality or मनःशक्ति, and जव is speed.

2. राम—इति योगे प्रथमा by the dictum—कचिन्निपातेनाभिधानम् ।

3. स्थाने—अव्ययमेतत् See Tika and ante ; comp. “स्थाने भवानेकनराधिपः सन् &c”—Kalidasa.

(रा) एष मृगः एकप्लुतातिक्रान्तशरविषयो वनगहनं प्रविष्टः ।

सौता—(आत्मगतम्) अय्युक्तविरहिताय भयं मे एव उपपन्नम् । [आर्यपुत्रविरहिताया भयम् मे उत्पद्यते] ।

Eng—Here is the Stag that has gone beyond the range of the arrow by one leap and has entered into the dense forest.

Sita—(to herself) Fear, indeed, comes over me—who am without her noble husband. (or—Being without my husband I am overcome with fear).

Tika.—‘एकप्ल तातिक्रान्तशरविषयः’—एकेन प्ल तेन लम्बेन अतिक्रान्तः अतिगतः शरविषयः—वाणस्य पतनसौमा येन तादृशः स्रगः ‘वनगहनं’ गभीरम् अरण्यम् प्रविष्टः । आर्य्यपुत्रविरहितायाः—आर्य्यपुत्रात् विच्छिन्नायाः मे सम भयमुत्पद्यते’ सञ्जायते ।

Notes

1. एकप्ल तातिक्रान्तशरविषयः—adj to स्रगः । एकम् प्ल तम् इति कर्मधा— by the rule ‘पूर्वकालिक सर्वं जरत् पुराण नवकेवलाः—’ ; प्ल + क्त भावे = प्ल तम् । एकप्ल तेन अतिक्रान्तः इति शतृत् ; शरस्य विषयः (range) इति इतृत् ; एकप्ल तातिक्रान्तः शरविषयः येन स इति बहु— ।

2. वनगहनम्—गहनं वनं सति कर्मधा ! “कङ्कः कर्मधारये” इति सूत्रे पठितानाम् कङ्कः कर्मधारयेनाम् आकृतिगण्यलसुररीकृत्य गहनमित्यस्य पूर्वनिपातः कथञ्चित् समाधेयः । यद्वा—गहनं is depth here by लक्षणा । वनस्य गहनम् । or वनञ्च तत् गहनञ्च इति कर्मधा । obj of प्रविष्टः ।

3. आर्य्यपुत्रविरहितायाः—adj to मे ; आर्य्यस्य अश्वरस्य पुत्र इति इतृत् ; तेन विरहिता इति शतृत् । वि + रङ् + णिच् + क्त कर्मणि । यद्वा—वि + रङ् + क्त कर्त्तरि ; तथा सति आर्य्यपुत्रात् विरहिता इति सुप्सुपा । तस्याः । This is कथा of her future separation from आर्य्यपुत्र or Rama.

रावणः—(आत्मगतम्)

माययापहृते रामे सीतामेकां तपोवनात् ।

हरामि रुदतीं वालाममन्त्रोक्तामिवाहुतिम् ॥१५॥

Prose. रामे मायया अपहृते (सति) तपोवनात् रुदतीं बालाम् सीताम्
अमन्त्रोक्ताम् आहुतिमिव हरामि ।

Eng. As soon as Ram is drawn away by dint of magic
(or my stratagem), I shall carry away this helpless and
wailing lady Sita from the penance-grove, just like the
offering thrown without the utterance of incantations.

Tika. 'रामे मायया' कपटेन कौशलेन इति यावत् 'अपहृते' दूरप्रदेशं
मया नीते सति, 'तपोवनात्' अस्मात् इत्यर्थः 'ताम्' असहायाम् 'रुदतीं'
क्रन्दन्तीम् 'बालां' नारीं 'सीताम्, अमन्त्रोक्ताम्' मन्त्रोच्चारणं विना प्रदत्ताम् आहुतिम्
इव हरामि मुष्णामि । आहुतिः खलु मन्त्रोच्चारणसनाथा सती देवतां गच्छति ।
मन्त्रं विना प्रदत्ता चेत् सा रक्षोमिः अपङ्गियते । एवम् खलु अत्र रामचन्द्रेण
विरहिताम् अतएव रक्षकहीनाम् सीतां राक्षसः अहम् नूनम् अपनेष्यामि इति भावः ।

Notes

1. रामे—भावे ७मी ।
2. मायया=करणे तृतीया । Rama was dragged away thence
by Ravana's trick and sita was left there all alone.
3. तपोवनात्—अपादाने ५मी ।
4. रुदतीम्—रुद+शतृ ; fem. रया एकवचने । Sita was now
एका (एकाकी) helpless, and wailing through fear of being bereft
of her husband (आर्य्यपुत्रविरहितायाः (भयमुपयतेमे), moreover she
was बाला (a girl of tender age—“आषोडशी भवेद्बाला) and unable
to save herself from a demon like Ravana. Such Sita will I
(Ravana) carry away as मन्त्रोच्चारणरहिता आहुति is appropriated
by me (the Rakshasa). See Tika also.
5. अमन्त्रोक्ताम्—मन्त्रेण उक्ता मन्त्रोच्चारणेन सह प्रदत्ता इति इतत् । न
मन्त्रोक्ता इति नञ्ज्ञातम् । अत्र नञ्समासे कृतैसति विधेयविमर्शदोषः प्रसक्तः ।

सीता—जाव उड़जम् पविसामि । [यावदुजं प्रविशामि] ।
(गन्तुमौहते)

रावणः—(स्वरूपं गृहीत्वा) सीते तिष्ठ तिष्ठ ।

सीता—(सभयं) हं को दाणि अअ' [हं क इदानीमयम्] ।

रावणः—किं न जानीषे ।

Eng. Sita.—Let me repair to the cottage (attempts to go).

Ravan. (Having assumed his real form) Tarry, Sita, tarry.

Sita.—(with fear)—who is now here ?

Ravan. Do you not know me ?

Tika.—‘इहते’ चेष्टते । तिष्ठ तिष्ठ—त्वरायाम् द्विक्रिः । ‘स्वरूपं गृहीत्वा’ आत्मनः रूपम् राक्षसमूर्तिं परिगृह्य इत्यर्थः । ‘हम्’ इति अव्ययम् सम्भ्रमे वा विस्मये वर्त्तते ।

(रा) युद्धे येन सुराः सदानवगणाः शक्रादयो निर्जिता

दृष्ट्वा शूर्पणखाविरूपकरणं श्रुत्वा हतौ भ्रातरौ ।

दर्पाद् दुर्मतिमप्रमेयवलिनं विलोभ्यकलैः

स त्वां हर्तुमनाः विशालनयने प्राप्नोऽस्म्यहं रावणः ॥१६॥

Prose.—येन युद्धं सदानवगणाः शक्रादयः सुरा निर्जिताः, सोऽहं रावणः, शूर्पणखाविरूपकरणं (शूर्पणखायाः वैरूप्यं) दृष्ट्वा भ्रातरौ हतौ श्रुत्वा दपात् दुर्मतिमप्रमेयवलिनं रामं कलैः विलोभ्य हे विशालनयने, त्वां हर्तुमनाः प्राप्नोऽस्मि ।

Eng.—I am that Ravana by whom were beaten the gods like Sakra, together with the demons, in battles ; having perceived the deformity done unto (sister) Surpanakha, and being told of the death of my brothers (Khara and Dushana), I have come, oh wide-eyed one (oh

one of extensive eyes), (in order) to abduct you by cheating (beguiling) through stratagem Rama of immense prowess who has taken the wrong course out of pride.

Notes

1. सदानवगणाः—दानवानां गणाः इतत् । तेः सह वत्तमाना येते इति तुल्ययोगे बहु ; adj. to सुराः । Not only सुर but दानवगण too was conquered by me.

2. शकादयः—शकः आदौ (आदितः) येषां ते बहु । Qual, सुराः ।

3. निर्जिताः—निर् + जि + क्त कर्मणि ; construe मया सुराः निर्जिताः ।

4. शूर्पणखाविरूपकरणं—obj to दृष्टा ; विरूपं रूपम् विरूपम् प्रादितत् ; तस्य करणम्—इतत् ; शूर्पणखायाः विरूपकरणम् इतत् । Obj. of दृष्टा । शूर्पाणि (तत्तुल्यानि like a winnowing fan) नखानि यस्याः सा इति शूर्पणखा without डीप् by 'नखमुखात् संज्ञायाम्' for it is a संज्ञा (name) of Ravana's sister. 'पूर्वपदात् संज्ञायामगः' इति णत्वम् । The story of her नासिकाच्छेदग is too well-known.

5. दर्पात्—हेते प्रसी, यद्वा दर्पमाश्रित्य इति ल्यव् लोपे प्रसी ।

6. दुर्मतिम्—दुष्टा मति र्यस्य बहु ; adj. to रामम् । By achieving successes he Rama became elated and could not see through my tricks, so he was now full of विपरीतबुद्धिः । Cp. "विनाशकाले परिमोहिनौ मतिः"—Kirata XIV.

7. अप्रमियबलिनम्—न प्रमियः इति अप्रमियः । नञतत् । प्र + मा + यत् ॥ अप्रमियं बलमिति कर्मधा । तदस्य अस्तीति इनिप्रत्ययः—तम् ; or better बलमस्यास्तीति इनिः=बलौ । अप्रमियम् यथा तथा बलौ इति सहसुपेति समासः । Here the बहुव्रीहि समास (अप्रमियं बलमस्य इति अप्रमियबल) gives the sense of अप्रमियबलिन, so अप्रमियबलिन is bad ingrammar by the dictum "न कर्मधारयात् मत्वर्थीशौ बहुव्रीहिश्चेत् अर्थप्रतिपत्तिकरः" ।

9. विलोभ्य—वि+लुभ्+णिच्+ल्यप्। As Rama was now caught by विपरीतवृद्धिः so I easily duped him by my strategy.

10. विशाललोचने—विशाले लोचने यस्याः सा इति बहु ; सम्बोधनपदम् । The epithet not only reflects Ravan's appreciation of Sita's beauty, but also his regard for her, which here continues up to sl. 19 where, we have “विशालनेत्रे” addressed to Sita.

11. हर्तुं-मनाः—हर्तुंम् मनः यस्य स बहु । ह+तुम्=हर्तुंम् । Then मनस् ; now the मकार of तुमुन्—is dropped before काम and मनस् ; See “तुङ्काममनसोरपि” ante—for the rule here. Ravana here gives his परिचय and his intention to carry her away as well ; compare—“यनं विवासिता लोकाः सदैवाभुरराक्षसाः । अहं सरावस्थी नाम सीते रक्षोगणेश्वरः” — रामायण in सीताहरण ।

12. प्राप्तः—प्र+आप्+क्त कर्त्तरि । Pred. to अहम् (which is nom. to अस्मि ॥ अस्+लटमि=अस्मि) । Remark—The students are to remember that whenever one rises against the purity or chastity of a woman or offers insult against स्त्रीशक्ति, then his fall is inevitable ; witness महिषासुरवध and शुम्भनिशुम्भवध due to this अवमानना to भगवती, the highest स्त्रीशक्ति । So Ravana will meet death ere long due to this outrage on Sita, the purest lady serene (उत्पत्तिपरिपूता) ।

सीता—हं लावणोष्णाम् । (प्रतिष्ठते) [हं रावणोनाम] ।

रावणः—आः रावणस्य चक्षुर्विषयमागता क यास्यसि ।

सीता—अय्युत्त ! परिन्ताआहि परिन्ताआहि । सौमित्रो परिन्ताआहि परिन्ताआहि [आर्य्यपुत्र ! परित्रायस्व ! परित्रायस्व ! सौमित्रे परित्रायस्व परित्रायस्व] ।

रावणः—सीते श्रुयताम् मत्पराक्रमः ।

Eng. Sita—What ! Ravana. (Moveson).

Ravan.—Ho ! Once fallen before the eyes of Ravan, where will you fly away ?

Sita.—Protect ! my noble husband ! protect me ; Save Saumitri save me.

Ravan.—Sita, hear of my valour,

Tika.—रावणस्यचक्षुर्विषयमागता—रावणस्य नेत्रपथपतिता 'त्वं' 'क' कुत्र यास्यसि ।

Notes

1. चक्षु-विषयम्—चक्षुषीः विषयस्तुमिति इतत् । Obj. of आगता ।
2. यास्यसि—या + लट्स्यसि ।
3. मत्पराक्रमः—मम पराक्रमः ; इतत् । उक्तकर्म of श्रूयताम् । Why cry for help to your husband or to Lakshmana, just consider my valour now.

4. परित्रायस्व—परि + वृ + णोऽस्व । Note that वृ is आत्मनेपद, so वाहि in “वाहिमां मधुसूदन” &c. is आर्षप्रयोग । आवेगे or सम्भ्रमे द्विरक्तिः ।

(रा—)

भग्नः शक्रः कम्पितो वित्तनाथः कृष्टःसौमो मर्द्दितः सूर्यपुत्रः ।

धिग् भोः स्वर्गं भौतदेवैर्निविष्टम्, धन्याभूमिर्वर्त्तते यत्र सीता ॥

Prose—शक्रः भग्नः (पराजितः) ; वित्तनाथः (कुबेरः) कम्पितः ; सौमः कृष्टः ; सूर्यपुत्रः (यमः) मर्द्दितः (मया) । भोः, भौतदेवैः निविष्टं (अधिभूतं) स्वर्गं धिक् । (किन्तु) भूमिर्धन्या—यत्र सीता वर्त्तते ।

Eng. Indra has been rooted out by me ; the lord of wealth is set to trembling (through my fear) ; the moon has been displaced and the son of the Sun (yama) has been pounded (crushed) by me. Fie upon the heaven—that is inhabited by the cowardly gods ; and blessed is this land where dwells Sita.

Tika.—‘शक्रः भयः’ ‘सूर्यपुत्रः’ रविनन्दनः यमः ‘मर्द्दितः’ मयाविदलितः [अतएव] भोः अहो ‘भौतदेवैः’ भयार्त्तैः सुरैः ‘निविष्टम्’ अधिष्ठितं ‘स्वर्गं’ नाकम् ‘धिक्’ [धिक्शब्दयोगे ‘स्वर्गम्’ इति द्वितीया] । [अधुना स्वर्गः निन्द्यः, परम्—] । ‘भूमिः पृथिवी एव धन्या’ प्रशंसनीया ज्ञाया, [विशेषतः] ‘यत्र भूमौ सीता वर्तते’ । मया विजितं स्वर्गम् नाहम् आकाङ्क्षामि, अपितु धरणीमधिष्ठिताम् अलोकसुन्दरोम् अजितां त्वामेवाहम् कामये इति भावः ।

Notes

1. भयः—भञ्ज् + क्त कर्मणि । मया भयः इत्यर्थः । Ravana conquered Indra, Kuvera, Moon, Yama. Brahma &c. वित्तनाथः—कुबेरः ।

2. कष्टः—कृष् + क्त कर्मणि । मया कष्टः इत्यर्थः ।

3. सूर्यपुत्रः—सूर्यस्य पुत्रः इति इतत् । It Refers to Yama, the son of विवस्वान् ।

4. मर्द्दितः—सृद् + णिच् + क्त कर्मणि ।

5. भौतदेवः—भौताः देवाः इति कर्मधा । तैः । भौ + क्त कर्त्तरि ।

6. निविष्टम्—नि + विष् + क्त = कर्मणि । Qual. स्वर्गम् । Fie on स्वर्गं full of timid gods ; and धन्या is धरणी full by my courageous self and specially where a rare beauty like you exists.

सीता—अय्यउत्त परित्ताआहि परित्ताआहि । सौमिन्ती परित्ताआहि परित्ताआहि मम् [आर्यपुत्र ! परित्रायस्व परित्रायस्व ; सौमित्रे ! परित्रायस्व परित्रायस्व माम्] ।

(N. B.—अन्य अनुवादादयः प्रागेव कृताः)

रावणः—रामं वा शरणमुपेहि लक्ष्मणं वा,
स्वर्गस्थम् दशरथमेव वा नरेन्द्रम् ।

किं वा स्यात् कुपुरुषसंश्रितैर्वचोभि-

र्न व्याघ्रं मृगशिशवः प्रधर्षयन्ति ॥१८॥

Prose.—रामं वा लक्ष्मणं वा स्वर्गस्थं नरेन्द्रम् दशरथमेव वा शरणमुपेहि !
कुपुरुषसंश्रितैः वचोभिः किं वा स्यात् ? मृगशिशवः व्याघ्रं न प्रधर्षयन्ति ।

Eng. Take shelter with (or cry aloud) any one (you like), Ram or Lakshman or the departed king Dasarath. What is the good of words referring to these cowardly persons ? Fawns can never over-power a tiger.

Tika.—‘रामं वा लक्ष्मणं वा स्वर्गस्थं नरेन्द्रम् दशरथम् एव वा शरणम् आश्रयम् उपेहि’ गच्छ । कुपुरुषसंश्रितैः—कुपुरुषाः कापुरुषा भीरवः रामादयः तान् संश्रितैः प्राश्रित्य उच्चारितैः वचोभिः “आर्यपुत्र ! मां परितायस्व” इति एवंरूपैः वाक्यैः किं वा फलं स्यात् भवेत् ? अपि न किमपि भवेत् । [कथं फलं न स्यात् इति उत्तरं पठति—] मृगशिशवः हरिणशवकाः व्याघ्रं शाहं हं न प्रधर्षयन्ति न अभिभवन्ति । एवं तु व्याघ्र इव तीव्रतेजाः ते रामादयस्तु समाने मृगपीतकाः इव अतिदुर्बलाः । सहाय्य अतः अलं तान् आक्रन्द्य इति भावः । प्रहर्षिणौ कन्दः ॥

Notes

1. शरणम्—‘रामम्’ इत्यादीनाम् विधेयपदम् ।
2. उपेहि—उप+इ+लोट हि । पुराणे “उपेहि” इति आर्षः ।
3. कुपुरुष संश्रितैः—कुत्सितः पुरुषः इति गतिसमासः । तम् संश्रितम् ति रया तत् or सुपसुपा, for the rule ‘श्रितातीत—’ includes श्रित only and not संश्रित as well and there should be no तदन्तविधि in समास ।
म्+श्रि+क्त कर्त्तरि । adj. to वचोभिः (which has करणे श्या) ।
4. प्रधर्षयन्ति—प्र+धृष्+णिच्+लट् अन्ति । See Tika

सीता—अय्यउत्त परिस्ताआहि परिस्ताआहि ; सीमित्तो
गरिस्ताआहि परिस्ताआहिम् ।

(रावणः)—विलपसि किमिदं विशालनेत्रे

विगणय मां च यथा तवार्थ्यपुत्रम् ।

विपुलवलयुतो ममैव योद्धुम्

ससुरगणोऽप्यसमर्थ एव रामः ॥१८॥

Prose—हे विशालनेत्रे, किमिदम् विलपसि । मां च यथा तव आर्थ्यपुत्रं विगणय ; विपुलवलयुतः न ससुरगणोऽपि एष रामः मम (सम्बन्ध) योद्धुम् समर्थः एव ।

Eng.—Oh one of extensive eyes ! (oh wide-eyed one), Why do you wail (weep) ? Take me to be like your husband. This Rama though possessed of immense prowess (or even with a huge army) is unable to fight (cope with) me even if he be joined by the gods (or though he be helped by the gods).

Tika.—‘हे विशालनेत्रे’ आगतलोचने सौते ! ‘किम्’ कथम् नाम ‘इदम्’ एतत् विलपसि उच्चैः क्रन्दसि । [ननु आर्थ्यपुत्रस्य अनुपस्थितौ एव क्रन्दामि इति चेत्—] ‘मां च यथा तव आर्थ्यपुत्रम्’ तव स्वामिनमिव ‘विगणय’ मन्थस्व, भक्तृत्वे न मां वृण इत्यर्थः । [अहं तव भक्तृपदयोग्यः, कथमिति श्रूयताम्—] ‘विपुलवलयुतः’ प्रभूतशक्तिसनाथः, यद्वा—वलं सैन्यं तेनहि विशालसैन्यदलसमन्वितः स-सुरगणोऽपि देवगणैरपि कृतसाहाय्योऽपि एषः रामः मम मया सह [अथ मयैष इत्येव पाठस्तु साधोयान्] योद्धुम् विग्रहीतुम् असमर्थः अशक्त एव नूनम् । पुष्पिताया वृक्षम् ॥

Notes

1. विशालनेत्रे—विशाले नेत्रे यस्याः सति सम्बोधने । It implies सौन्दर्यम् ।
2. यथा—इवार्थे प्रयुक्तमव्ययम् ।
3. विगणय—वि + गण + लोट् हि ।
4. विपुलवलयुतः—adj. to रामः । वल is to be better taken as ‘army’. विपुलं वलम् इति कर्मधा । तेन युत इति शतत् । यु + क्त कर्मणि = युतः । वलम् also means शक्ति ।

5. ससुरगणोऽपि—सुराणां गणः इतत् ; तेन सह वर्त्तमानः यः स इति तुल्ययोगे बहु । adj. to रामः ।

6. असमर्थः—समर्थादन्यः इति नञ्-तत् । What to speak of human forces, even divine forces combined with Rama cannot successfully fight me out.

सीता—(सरोषम्) सत्तोसि । [शब्दोऽसि] ।

रावणः—हृहृह ! अहो पतिव्रतायास्तेजः ।

Eng. Sita (angrily) you are cursed by me. (I curse thee).

Ravan. Ho ! Ho ! Ho ! What a spirit (prowess) of the devoted wife !

Tika—‘सरोषम्’ सक्रोधम् । ‘मया शब्दोऽसि’ मया तुभ्यं शपः प्रदत्तः । अवला अहम् दण्डपारुष्यम् अवलम्बितुम् असमर्था अतः वाक्पारुष्यमेव कृतं मया ॥ पतिव्रतायाः—पतिपरायणायाः तेजः शक्तिः इति उपहासयुक्तं सोल्लूखं वाक्यम् ।

Notes

1. सरोषम्—रोषण सह वर्त्तमानम् यत् तत् यथा तथेति बहु । adverb.
2. शप्तः—शप् + क्त कर्मणि । Its अनुक्तकर्त्ता is मया ।
3. पतिव्रतायाः—पतिरेव व्रतं ब्रूयाः तस्या इति बहु । Ravana tauntingly says about her पतिव्रतातेजः । See next sloka also.

(रा) योऽहमुत्पतितो वेगान्नदग्धः सूर्यरश्मिभिः !

अस्याः परिमितैर्दग्धः शब्दोऽसीत्येभिरक्षरैः ॥२०॥

Frose—योऽहम् वेगादुत्पतितः सूर्यरश्मिभिर्नदग्धः—(सोऽहम्) “शब्दोऽसि” इति अस्याः एभिः परिमितैरक्षरैः दग्धः ?

Eng. The very self of mine rushed upwards, in hot speed, but was not yet burnt by the (hot) rays of the sun : and I am, indeed going to be burnt by these few letters of hers (running as) ‘I curse thee’ !

Tika—'योऽहम् वेगात्' जवेन 'उत्पतितः' सन् 'सूर्यरश्मिभिः प्रखरैरपि रविकरैः न दग्धः' (सोऽहम् अधुना) "शब्दोऽसि" इति अस्याः सीतायाः एभिः परिमितैः अल्पैरेव अक्षरैः वर्णैः दग्धः भवेद्यम्—इति सोपहासं वचनम् ।

Notes

1. वेगात्—वेगमाश्रित्य इति ल्यब्लोपे प्रसी । हेतौ वा पञ्चमो ।
2. उत्पतितः—उद्+पत्+क्त कर्त्तरि ।
3. सूर्यरश्मिभिः—सूर्यस्वरश्मिभिः इतत् ; अनुक्त कर्त्तरि वा करणे श्या ।
4. अक्षरैः—अनुक्त कर्त्तरि ङतोया, वा करणे श्या ।
5. परिमितैः—परि+मा+क्त ; adj. to अक्षरैः । Ravana defied Sita's curse in this taunting tone. As he is not burnt down then and there, so he dares to say so. This is meant to intimidate Sita as well. This occurs in Abhi II. 18. also.

सीता—अय्यउत्त ! परित्ताआहि ! परित्ताआहि ! [आर्यपुत्र !
परित्रायस्व परित्रायस्व !]

रावणः—(सीतां गृहीत्वा) भो भो जनस्थानवासिनस्तपस्विनः,
शृण्वन्तु शृण्वन्तु भवन्तः ।

Eng. Sita.—Save me ! my noble husband ! save me !
Kavan.—(Having caught hold of Sita) Hallow ! sages
of Janasthana ! do you all please hear.

Notes

1. जनस्थानवासिनः—जनानां स्थानम् ; तत्र वसन्ति ये त इति णिनिप्रत्ययः । उपपदतत्पुरुष समासः । जनस्थान is the part of दण्डकारण्य where Rishis resided. It was south of Godavari perhaps.

2. तपस्विनः—तपस्+विन् । plural. सम्बोधने १मा ।

Also Note—Janasthan was an extract of land within the jurisdiction of Danadakaranya. It was so named perhaps because it became peopled by the Aryan settlers in the south.

(रा) वलादेष दशग्रीवः सीतामादाय गच्छति ।

चावधर्मे यदि स्निग्धः कुर्याद् रामः पराक्रमम् ॥२१॥

Prose.—एष दशग्रीवः वलात् सीतामादाय गच्छति। रामो यदि चावधर्मं स्निग्धः (अनुरक्तः) (तर्हि) पराक्रमं कुर्यात् (विक्रमं प्रदर्शयेत्) ।

Eng. This Dashanana carries away Sita perforce ; if Ram be devoted to the duty of a Khatriya (or to militarism), then let him exhibit his valour.

Tika—‘स्निग्धः’ अनुरक्तः (तर्हि स) पराक्रमम् विक्रमं कुर्यात् प्रदर्शयेत् पराक्रमम् प्रदर्श्य सीतायाः पुनरुद्धारं कुर्यादिति भावः । [‘कुर्यात्’ इति शकिलिङ्] ।

Notes

1. दशग्रीवः—दश ग्रीवाः अस्य स इति बहु । By this Ravana's fierceness is pointed out.

2. वलात्—बलमवलम्ब्य इति ल्यब्लोपे प्रसी । वा हेतौ प्रसी ।

3. चावधर्मे—चावः धर्म इति कर्मधा । चावस्य इदम् इति अण्=चावम् । or तस्य धर्मः, इतत् । अधि ७मी ।

4. स्निग्धः—सिद्ध+क्त कर्त्तरि । It means अनुरत अनुरक्त वा आसक्त ।

सीता—अयउत्त ! परित्ताआहि ! परित्ताआहि !

रावणः—(परिक्रामन् विलोक्य) अये स्वपक्षपवनोत्क्षेपक्षुभित-

~~प्रदण्डादुत्क्षेपितं~~ चंचुरभिधावत्येष जटायुः । आः तिष्ठेदानीम् ।

Eng. Ravan. (Having eyed while walking round) Oh ! this Jatayu rushes me with his sharp beak, meanwhile agitating rows of trees with (the circulation of) his wings' air. Wait a bit now !

Tika.—स्वपच्च इत्यादि—‘स्वस्य पक्षयोः’ पञ्चाभ्यामुद्धतः यः ‘पवनः’ वायुः तस्य स उत्क्षेपः’ सञ्चालनं ‘तेन क्षुभितः’ आक्षोभितः कम्पित इत्यर्थः ‘वनषण्डः’ काननराजिः येन तादृशः, ‘प्रचण्डचक्षुः’ वीम्वीरः ‘एष जटायुः’ अभिधावति मां प्रति इति भावः : आः [इति कोपे], इदानीं तिष्ठ’ समविक्रमपराभूतः सन् तिष्ठ ।

Notes

1. स्वपच्च इत्यादि—स्वस्य पक्षौ इति इतत् । (स्वौ पक्षौ इति कर्मधारयो वा) ; तयोः पवनः इति इतत् । (स्वपचोद्धतः पवनः इति शाकपार्थिवादित्वात् समासो वा) ; तस्य उत्क्षेपः इति इतत् ; तेन क्षुभितः इति इतत् । तादृशं (क्षुभितमित्यर्थः) वनषण्डं येन स इति बहु । Q. जटायुः ।

2. चण्डचक्षुः—चण्डा चक्षुर्यस्य स इति बहु ।

Remark (1) क्षुभितः = क्षुभ् + क्त कर्मणि । अत्र अन्तर्भावितो षिजन्तार्थः । Here the sense of causative is conveyed.

(2) वनषण्डः = वनानां समूह इत्यर्थे षण्डप्रत्ययः । वा षण्ड is खण्ड । वनानां षण्डः षण्डं वा ।

(र) मदभुजाकृष्टनिस्त्रिंशक्तपच्चक्षतच्युतैः ।

रुधिरैराद्रगात्रं त्वां नयामि यमसादनम् ॥२२॥

(निष्क्रान्तौ) । पञ्चमोऽङ्कः ॥

Prose—मदभुजाकृष्टनिस्त्रिंशक्तपच्चक्षतच्युतैः रुधिरैराद्रगात्रं त्वां यमसादनं नयामि ।

Eng. I shall soon send you to the abode of death with

your body wet with blood dropping from the wound of
your wings out with the sword drawn by my hand.

Tika.—‘मदभुजाकण्टनिस्त्रिशक्तपचचतच्युतेः’ मम भुजेन हस्तेन आकण्टः यः
निस्त्रिशः खड्गः तेन कृतः क्रिमः यः पचः तव यत् चतम् तस्मात् च्युतेः गलितैः
‘रुधिरैः’ रक्तेः ‘आर्द्रगावम्’ क्लिन्नदेहं त्वां यमसादनम् शमनभवनं नयामि
‘अचिरैरेव नेष्यामीति ।

Notes

1. मदभुजइत्यादि—मम भुजः इति दत्तत् ; तेन आकण्टः इति दत्तत् ;
तादृशः निस्त्रिशः (खड्गः) कर्मधा । निर्गतः विशतः इति निस्त्रिशः निरादयः
क्रान्ताद्यर्थे पञ्चम्या इति स्वर्णे समासः । डच् । तेन कृतः इतत् ; तादृशः पचः कर्मधा ।
तव चतम् इति सङ्गसुपा । तस्मात् च्युतेरिति सप्सुपा । Qual. रुधिरैः ।

2. रुधिरैः—करणे ऽया ।

3. आर्द्रगावम्—आर्द्रं गावम् यस्य तमिति बहु । Qual. त्वाम् ।

4. यम-सादनम्—यमस्य सादनमिति दत्तत् । Indirect obj. to नयामि ।
सदनं is the usual form. सदनमेव इति स्वार्थं प्रज्ञादि अण् । Compare
“यमसदनं प्रतिमापयास्यहं त्वाम्” Abhisheka III. 16. सदनं is made
सादनं here for metre.

प्रतिमानाटकम्

षष्ठोऽङ्कः ।

(ततः प्रविशतो वृद्धतापसौ)

(Then enter two old ascetics.)

उभौ—परित्रायताम् परित्रायताम् भवन्तः ।

Both—Save her, please save her.

प्रथमः—इयं हि नीलोत्पलदामवर्चसा

सृणालशुक्रोज्ज्वलद्रंघ्रहासिना ।

निशाचरेन्द्रेण निशाङ्गचारिणा

सृगीव सीता परिभूय नीयते ॥१॥

Prose—इयं हि सीता नीलोत्पलदामवर्चसा सृणालशुक्रोज्ज्वलद्रंघ्रहासि
निशाङ्गचारिणा निशाचरेन्द्रेण सृगीव परिभूय नीयते ।

Eng.—First of all, overpowered like a hind, as this Sita is, she is being carried away by the Rakshasa-chief that roves at dead of night and that shines like a wreath of blue lotuses, smiling as he does, with his teeth white and glowing like the lotus-stalk. Beng—Easy (everywhere).

Tika. 'इयम्' अस्माकम् समक्षमेव 'हि नूनं सीता नीलोत्पलदामवर्चसा'
नीलकमलयधितमाख्यतुल्यकान्तिशालिना 'सृणालशुक्रोज्ज्वलद्रंघ्रहासिना' सृणालवत्
शुक्रधवलं उज्ज्वलं दीप्तिमत् यत् द्रंघ्रम् दन्तःतेन हासिना हास्यशीलेन 'निशाङ्ग-
चारिणा' निशीथविहारिणा 'निशाचरेन्द्रेण' राक्षसपतिना 'सृगीव हरिणीव परिभूय
अभिभूय नीयते' वलात् अपक्रियते ।

Notes

1. परित्रायताम्—परि + त्रि + लोट् ताम् भावे । Construe—है भवन्तः,

भवद्भिः सीता परिवायताम् । The ascetics are introduced to inform us of सीताहरण by Ravana.

2. नोलोत्पलदामवर्चसा—नोलम् यदुत्पलं कर्मधा ; तेषां दाम इतत् । तस्य वर्चः दोषिः । तद्वच. इव वर्चः यस्य तेन इति बहु । (उपमानपूर्वपद बहु-ब्रीहिः by “सप्तसुपमानपूर्वस्य उत्तरपदलोपश्च वक्तव्यः”) । Adj. to निशाचरेन्द्रेण ।

3. मृणालयुक्तौज्ज्वलदंष्ट्रहसिना—adj. as before. मृणालं नलिनीदण्डः । तत् इव युक्तम् धवलम् इति उपमानसमास by “उपमानानि सामान्यवचनैः” । मृणालयुक्तं च तत् उज्ज्वलं चेति कर्मधा । मृणालयुक्तौज्ज्वलं दंष्ट्रं यस्मिन् कर्मणि तत् यथातथा इति मृणालयुक्तौज्ज्वलदंष्ट्रमिति बहु । तादृशम् हसितुम् शोलं वस्य तेन इव णिनिप्रत्ययः (ताच्छौल्ये णिनिः) । उपपदतत्पुरुषः । वा मृणालयुक्तौज्ज्वलदंष्ट्रेण हसितुं शोलमस्य &c with णिनि as before. Note दंष्ट्र is used as neuter here though it should be fem. taking—अजादि टाप् ।

4. निशाङ्गचारिणा—adj. as before. निशाया अङ्गः इति इतत् ; it means about the middle part of the night and not exactly the middle part. In that (unusual) case the rule “अङ्गं नपुंसकम्” will direct अङ्गं to lead giving अङ्गनिशा । निशाङ्गेषु निशीथेषु चरितुम् शोलं यस्य तेन इति निशाङ्ग + चर् + णिनिः ; उपपदतत् ।

5. निशाचरेन्द्रेण—अनुक्तकर्त्तरि तृतीया ; निशायां चरति यः स इति निशा + चर् + ट—by the rule चरेटः । उपपदतत् ; तेषाम् इन्द्रः इति इतत् ।

6. मृगोव सीता नोयते—The simile shows the utter helplessness of Sita. परिभूय=परि+भू+ल्यप् । Having defied ; comp “कः हन्तुमिच्छति हरेः परिभूय दंष्ट्राम्”—Mudra Rakshasa.

द्वितीयः—एषा खलु तत्रभवती वैदेही—

विचेष्टमानेव भुजङ्गमाङ्गना विधूयमानेव च पुष्पिता सता ।

प्रसङ्ग पापेन दशाननेन सा तपोवनात् सिद्धिरिवापनोयते ॥२॥

Prose—भुजङ्गमाङ्गना इव विचेष्टमाना, पुष्पितालता इव च विधूयमाना (कम्पमाना) सा पापेन दशाननेन (रावणेन) प्रसङ्ग (वलात्) तपोवनात् सिद्धिरिव अपनीयते ।

Eng.—Struggling like a serpent and shivering or trembling like a creeper in flowers as this venerable daughter of the king of Videha is, she is being forcibly carried away from the penance-grove just like the success achieved in austerities.

Tika—‘भुजङ्गमाङ्गना’ भुजङ्गी इव ‘विचेष्टमाना’ रावणकवलात् आत्मानं मोचयितुम् विविधं प्रयतमाना, तथा ‘पुष्पिता लता इव विधूयमाना’ कम्पमाना [यथा प्रसफुटितपुष्पा वज्ररौ सामान्यपवनस्पर्शात् कम्पमाना जायते तद्वत् रावण-स्पर्शात् भयेन वेपमाना इत्यर्थः] सा माननीया विदेहराजपुत्री ‘पापेन’ पापाचारिणा ‘दशाननेन’ दशग्रीवेण ‘प्रसङ्ग वलात् तपोवनात् अपनीयते’ क्रियते । [का इव ?] सिद्धिः इव तपस्यायाः फलमिव । यथा केनचिज्जननं अजितम् तपस्याफलम् तत्स्वर-हृत्तिना अपरेण वलात् अपक्रियते तद्वत् रामेण स्व-वैर्येण अजिता इयं सीता बलवत् नरकरेण रावणेन नीयते । उभयतः वंशस्थम् वृत्तम् ।

Notes

1. विचेष्टमाना—वि+चेष्ट्+शानच् कर्त्तरि ; आ in fem.
2. भुजङ्गमाङ्गना—भुजं कुटिलं गच्छति इति भुज+गम+खच् ; तस्य अङ्गना इति । The outrage of Ravana on Sita made her struggle in this attitude in an angry mood like an angry serpent.
3. विधूयमाना—वि+धू+शानच् कर्मणि ।
4. पुष्पिता—पुष्प+इतच् जातार्थे ; fem. This उपमा shows that like a fully blooming flower, delicate and weak Sita was helpless before the terrible Ravana.
5. पापेन—पाप+अच् अर्थ आदित्वात् । Qual. दशाननेन ।
6. प्रसङ्ग—अव्ययमेतत् । Comp. “प्रसङ्गं सिंहः किल तां चक्रे”

7. सिद्धिः—सिद्धि + क्षिप्त । This comparison with सिद्धि shows her purity and implies downfall and death of the stealer therefore.

8. तपोवनात्—अपादाने ५ लौ ।

9. अपनीयते—अप + नी + णट्, ते कमणि ।

उभौ—परित्रायताम् परित्रायताम् भवत्यः । = (व्याख्यातं प्रागेव)

प्रथमः—(उर्ध्वमवलोक्य) अये वचनसमकाल एव दशरथस्य आनृण्यं कर्तुम् “मयि स्थिते क्व यास्यसी”ति रावणमाह्वय अन्तरोक्षमुत्पतितो जटायुः ।

द्वितीयः—एष रोषात् उद्धृत्तनयनः रावणः ।

प्रथमः—एष रावणः ।

द्वितीयः—एष जटायुः ।

उभौ—हन्तैतदन्तरीक्षे प्रवृत्तं युद्धम् ।

प्रथमः—काश्यप ! काश्यप ! पश्य क्रव्यादीश्वरस्य सामर्थ्यम् ।

Eng.—First (looking upwards) Ho ! No sooner did we utter “Save her” than Jatayu has been up in the sky—having challenged Ravan—saying “where do you fly (away)” as long as I am here (I am alive), in order to pay off his debt to Dasarath.

Second. Oh ! Ravana, too, has stood by—with his eyes rolling in anger.

First.—Here is Ravan.

Second.—Here is Jatayu.

Both.—Alas ! an aerial fight has commenced.

First.—Kasyapa ! Kasyapa ! just behold the prowess of the vulture-chief.

Tika.— वचनसमकाले एव—वधम् यावत् खलु “भवद्भिः सीता परित्रायताम्” इति वचनसुचारितवन्तस्तावदेव । ‘दशरथस्य आनृण्यं कर्तुम्’ दशरथाय धारितं जठायुषः यत्कृत्वा तस्य परिशोधनाय । दशरथस्तु जठायुषः मित्रमासीत्—तेन हि स राजा जठायुषः विविधम् उपकारम् कृतवान् । अधुना तेषाम् उपकाराणाम् प्रतिदान-विषये तस्य पुत्रवधूम् रावणकवलात् मोचयितुम् इत्यर्थः । ‘आहूय’—समरार्थम् आह्वानम् कृत्वा उत्पतितः’ उल्लिखितः । ‘उद्धृतनयनः’ विघूर्णितनेत्रः । ‘अन्तरिक्षे वा अन्तरोक्षे आकाशे क्रव्यादौश्वरस्य’ क्रव्यादाः गृध्राः ‘तेषाम् ईश्वरस्य’ प्रभोः जठायुषः इत्यर्थः ।

1. वचनसमकाले एव—कालाधिकरणे ऽमौ । वचनेन समः इति शतत् ; तादृशः कालः इति कर्मधा । तस्मिन् ।

2. आनृण्यम्—अविद्यमानम् ऋणमस्य इति अनृणः । बहु— । तस्य भावः इति पञ्चप्रत्ययः=आनृण्यम् state of indebtedness.

3. मयि—भावे ऽमौ ।

4. रोषात्—हेतौ ऽमौ । Or—रोषम् आश्रित्य इति व्यङ्ग्योपे ऽमौ ।

5. उद्धृतनयनः—adj. to रावणः । उद्धृ+वृत्+क्त=उद्धृक्तः, विघूर्णितः ; तादृशे नयने यस्य स इति बहुव्रीहिः ।

6. क्रव्यादौश्वरस्य—सम्बन्धे ऽङ्गी । क्रव्यं आममांसम् अतीति क्रव्य+अद्+विट=क्रव्यात् । मांसभोजी गृध्रः । तेषाम् ईश्वरः—इति इतत् । तस्य । Refers to Jābāyu. Here विट after अद् comes by the rule “क्रव्येच” । The form क्रव्याद as found elsewhere is derived irregularly with अण् । Thus पक्वमांसं वा आममांसं+अद्+अण्=क्रव्यं+अद् अण् (प्रयोदरादिवात्) । See सि कौः under “क्रव्ये च” ।

पक्षाभ्यां परिभूय वीर्यविषयं हन्तं प्रतिवृहते

तुण्डाभ्यां सुनिष्ठतीक्ष्णमचलः संवेष्टनं चेष्टते ।

तीक्ष्णैरायसकण्टकेरिव नखैर्भीमान्तरं वक्षसो

वज्राग्रैरिव दार्ढ्यमाणविप्रमाच्छैलाच्छिला पायन्ते ॥१॥

Prose.—अचलः (स्थिरोजटायुः) पक्षाभ्याम् वीर्यविषयं परिभूय हन्त' प्रति-
व्यूहते । तुष्ठाभ्याम् सुनिघृष्टतौष्णं संवेष्टनं चेष्टते । आयसकण्टकैरिव तौष्णैः
नखः वक्षसः भौमान्तरं वक्षायैः दार्यमाणविषमात् शैलात् शिलैव पाठ्यते ।

Eng.—Having warded off the things for valour (i.e. the
weapons or missiles) or the object of valour (Ravana)
with his two wings, he (Jatayu) has taken very firm stand
against his opponent (or prefers fight against his enemy).
He tries to encircle his enemy by fiercely tearing him with
his beaks and again he is cutting out the flesh (and the
like) from the terrible breast (of Ravan) with his nail sharp
as iron-nails, just like a slab of stone that is being uprooted
from a hill, appearing terrible on account of its being torn
by the end of the thunderbolt.

Tika.—‘अचलः’ अटलः युद्धं शक्त्वा अविकम्प्यः इत्यर्थः ‘एष जटायुः
पक्षाभ्याम्’ पक्षद्वयेन, (करणे श्या) वीर्यविषयम् वीर्यस्य शक्तेः विषयम्, वस्तूनि
अस्त्रादीनि परिभूय परावर्त्य अभिभूय इति यावत् हन्तम् प्रतिहन्तिनं प्रति [प्रतियोगे
श्या] व्यूहते व्यूहमारुह्य तिष्ठति [यद्वा अयमपि अर्थः स्यात्—जटायुः वीर्य-
विषयम् शक्तिप्रदर्शनक्षेत्रभूतम् रावणम् परिभूय तिरस्कृत्य (अधुना) हन्त' हन्तयुद्धं
प्रतिव्यूहते आरम्भम् प्रवर्तते] । ‘तुष्ठाभ्याम् चक्षाभ्याम् सुनिघृष्टतौष्णं’ सु सुष्ठु
निघृष्टम् घर्षणसनाद्यं तथा तौष्णं तौत्रम् ‘संवेष्टनम् रावणस्य परिवेष्टनम् चेष्टते’
मारभते स्वच्छूयुटेन रावणम् निपुणतरम् तथा कठोरम् घर्षयित्वा तम् परिवेष्टयितुम्
यतते इति भावः । ‘आयसकण्टकैः’ लोहनिर्मितकण्टकैरिव तौष्णैः नखैः ‘वक्षसः’
रावणस्य वक्षःस्थलात् ‘भौमान्तरम्’ भौमं भयानकम् विशालम् इति यावत् आन्तरम्
अन्तरे भवम् इति आन्तरम् वक्षसः अभ्यन्तरे स्थितम् मांसखण्डं तथा अन्नादिकं—
‘वक्षायैः’ वक्षस्य अयमागैः ‘दार्यमाणविषमात्’ दार्यमाणः विदार्यमाणः भिद्यमानः
इति यावत् अतएव विषमः भयावहः उन्नतावनतो यः शैलः पर्वतः तस्मात् ‘शैलात्
शिला इव प्रस्तरखण्डमिव पाठ्यते’ उत्पाठ्यते’ उत्तौख्यते इति यावत् । यथा विशालात्
शैलात् शिलापट्टकं उत्पाठ्यते तथा सति स शैलः विषमोद्दृश्यते, एवम् रावणस्य

शैलसदृशात् विपुलात् वचसः मांसखण्डादिकम् जटायुषा उत्पाद्यते तथा च सति तद्वचःस्थलम् विषमम् प्रतिभाति इति भावः । शाङ्खलिक्रीडितं वचम् ।

1. वचसः—चलादन्यः इति मज्ज, तत्पुरुष समासः । Qual. जटायुः । It means स्थिर and धीर ।

2. वीर्यं विषयम्—वीर्यं स्य विषयः तमिति इत्यत् । It refers to the missiles used by Ravana, or to Ravana himself the object of valor,

3. परिभूय—परि + भू + ल्यप् । Its Obj. is वीर्यविषयम् ।

4. प्रतिव्यूहते—प्रति + वि + ऊह + लट् । वा—प्रति is separate. See Tika. Here वृह means another प्रतिवृहन्, वा द्वन्द्वयुद्ध (dual fight) ।

5. सुनिवृष्टतीक्ष्णम्—adj. to संवेष्टनम् । निर् + घृष + क्त कर्मणि । सुष्टु निवृष्टम् इति प्रादितत् ; तत् चादः तीक्ष्णं चेति कर्मधा ।

6. संवेष्टनम्—सम् + वेष्ट + ल्युट्भावे । Obj. of चेष्टते ।

7. आयसकण्टके—आयसम् कण्टकम् तेरिति कर्मधा । अयसा लौहेन निर्मितमिति अयस् + अण् = आयसम् । Thus we see Jatayu uses his मख चक्षु and पच all three to defeat his enemy Ravana.

8. भीमान्तरम्—भीमम् आन्तरम् इति कर्मधा । अन्तरे भवम् इति अन्तर + अण् = आन्तरम् ।

9. दार्यं माणविषमात्—दार्यं माणः तथासौ विषमः इति कर्मधा । दृ + णिच् + कर्मणि शानच् । Qual. शैलात् ।

10. पावते—पट् + णिच् + कर्मणि लट्, ते ।

द्वितीयः—हन्त ! संक्रुद्धेन रावणेन असिना क्रव्यादीश्वरः स दक्षिणांसदेशे हतः ।

उभौ—हा धिक् । पतितोऽन्नभवान् जटायुः ।

Eng.—First.—Alas ! alas ! the vulture-chief has been struck in the right shoulder with a sword by Ravan.

Second.—Alas ! alas ! the venerable Jatayu has fallen.

Tika.—‘संकुङ्ग’ सम्यक् दृष्टेन, ‘दक्षिणांसदेशे’ दक्षिणस्याम् ॥ ‘पतितः’ समरे पतितः, यथा भूमौ पतितः ।

प्रथमः—भोः कष्टम् ! एष खलु तत्रभवान् जटायुः—

कृत्वा स्ववीर्यसदृशं परमं प्रयत्नम्

क्रौञ्चामयूरमिव शत्रुमचिन्तयित्वा

दीप्तं निशाचरपतेरवधूय तेजो

नागेन्द्रभग्नवनवृक्ष इव अवसन्नः ॥४॥

Prose.—(एष जटायुः) शत्रुम् क्रौञ्चामयूरमिव अचिन्तयित्वा (अविगणय्य) स्ववीर्यसदृशम् परम् प्रयत्नं कृत्वा निशाचरपतेः दीप्तम् तेजः अवधूय नागेन्द्र-भग्नवनवृक्ष इव अवसन्नः ।

Eng.—Without caring a little for his enemy (without considering his enemy a little) as if he was a toy-peacock, and having exerted to the utmost in proportion to his own strength, the venerable Jatayu has succumbed after having challenged (subdued) the glowing prowess of the chief of the high-rovers, just like a forest-tree broken by a huge elephant.

Tika.—‘एष : खलु तत्रभवान्’ मानार्हेः जटायुः ‘शत्रुम्’ रिपुम् रावणम् ‘क्रौञ्चामयूरमिव’ क्रौञ्चार्थः यः मयूरः ‘तमिव अचिन्तयित्वा’ अविगणय्य । क्रौञ्चनक-भूतं मयूरम् यथा लोकः भयावहं न गणयति तद्वत् रावणम् तुच्छम् मत्वा इति भावः । ‘स्ववीर्यसदृशम्’ स्वस्य यत् वीर्यं बलम् तस्य सदृशम् अनुदृष्टम् परमम् महान्तम् ‘प्रयत्नं’ सीतायाः मीचनाथ चेष्टां कृत्वा ‘निशाचरपतेः’ रात्रिचरनाथस्य ‘दीप्तम्’ समुज्जलम् तेजः अवधूय परिभूय (अधुना) ‘नागेन्द्रभग्नवनवृक्षः इव’ गजिन्द्रेण क्षुण्णोक्तः वनस्थितः तद्वदिव अवसन्नः अवसादम् प्राप्तः अवसादम् गत्वा धरातले निपतितः इति भावः । वसन्ततिलका वृक्षम् ॥

1. क्रौञ्चामयूरम्—अचिन्तयित्वा इत्यस्य उपमानकर्म ; क्रौञ्चार्थः मयूरः इति शाकपाधिवादि ।

2. स्ववीर्यसदृशम्—स्व'वीर्ये कर्मधा । तेन सदृशम् इति इतत् ।
3. निशाचरतेः—निशायां चरतीति निशाचरः (चरेष्टप्रत्ययः) ।
4. नागेन्द्रभक्षणद्वयः—उपमान कर्त्ता of अवसन्नः । नागानामिन्द्रः इति इतत् ; तेन भग्नः इति इतत् ; तादृशः वनद्वयः इति कर्मधा । वनस्य द्वयः इति इतत् । उपमान of एष जटायुः ॥ Note that both जटायुस् and जटायु are correct.

5. अवसन्नः—अव+सद्+क्त कर्त्तरि । सदधातु=सोदति etc.

उभौ—स्वर्गोऽयमस्तु ।

प्रथमः—काश्यप ! आगम्यताम् । इमं वृत्तान्तम् तत्रभवते राघवाय निवेदयिष्यावः ।

द्वितीयः—वाढम् । प्रथमः कल्पः । (निष्क्रान्तौ) ।

विष्कम्भकः ।

Eng.—Both.—May he attain heaven.

First. Come along Kasyapa ! let us inform venerable Raghava of this incident.

Second,—Yes ; this is the first thing to be done. (Exit).

Tika—अथम् 'स्वर्गः' स्वर्गाङ्गः स्वर्गगामो 'अस्तु' भवतु । प्रथमः सुख्यः कल्पः व्यवस्था, इदम् खलु प्रथममेव आवाभ्याम् कर्त्तव्यम् । (See ante also).

1. स्वर्थः—स्वर्गः प्रयोजनमयोग्यमस्य इति स्वर्ग+यत् by the varṭtika "स्वर्गादिभ्यो यत्" ।

2. राघवाय—क्रियायोगे सम्प्रदाने ऽर्थो । यथा सम्प्रदाने ऽर्थो । See ante.

3. निवेदयिष्यावः—नि+विद्+यिष्+लट्+स्यावः ।

4. विष्कम्भकलक्षणं यथा—

"वृत्तवर्तिष्यमानानां कथाशानां निदर्शकः ।

संक्षिप्तार्थस्तु विष्कम्भ आदावङ्गस्य दर्शितः ॥"

N. B.—This is a शुद्ध विष्कम्भक for both the characters here are of high order. See Act. II also. Sak III.

5, वाढम् । प्रथमः कल्पः—वाढम् is an अव्यय implying assention here. This occurs both in Swapna IV and in Avimaraka. Sakuntala also has it. It means both (i) primary duty (op. “मुख्यः स्यात् प्रथमः कल्पः”) and (ii) excellent proposal or idea (अष्टायुक्ति) ।

(ततः प्रविशति काञ्चुकीयः)

काञ्चुकीयः—कः इह भोः काञ्चनतोरणहारमश्रुत् कुरुते ।

(प्रविश्य) प्रतिहारी—अय्य ! अहं विजया किं करीषदु
[आर्य्य ! अहं विजया । किं क्रियताम्] ।

काञ्चुकीयः—विजये निवेद्यताम् निवेद्यतां भरतकुमाराय—
एष खलु रामदर्शनार्थं जनस्थानं प्रस्थितः प्रतिनिवृत्तस्तत्रभवान्
सुमन्त्र इति ।

प्रतिहारी—अय्य अबि किदत्थो ताद सुमन्तो आचदो ।
[आर्य्य ! अपि कृतार्थस्तातसुमन्त्र आगतः] ।

काञ्चुकीयः—भवति, न जानि ।

Eng. Chamberlain.—Oh ! Who stands now at (or who is in charge of) the golden main (outer) gate ?

Fem. Guard, (entering)—Here I am Vijaya, Sir ; what is to be done ?

Chamb.—Vijaya ! Relate (report) it please to Prince Bharat—that venerable Sumantra who proceeded to Janasthan to interview Ram, has come back,

Portress.—Has he returned successful, sir ?

Chamb. Madam ! I am not aware of it.

1. काञ्चनतोरणहारम्—obj. to कुरुते ; तोरणमेव वा तोरणस्य हारम्, कर्मधा। काञ्चनघटितं (खचितं) तोरणहारमिति शाकपयिर्वादितत्। Comp. “काञ्चनरत्नतोरणहारम्, अश्वत्थं कुरु” in Swapna VI and “देवतक, तमपि खनियोगमश्वत्थं कुरु”—Sak. अश्वत्थम् is here pred. of तोरणहारम्। काञ्चु कौय asks who is the guard at this gate. Here Fem. प्रतिहारी is used. प्रतोहारी is also seen. See Sv. VI. Comp “प्रतोहारी यस्या अस्तीति अर्शआद्यम्। ततः गौरदिलात् ङोष्। हाःस्थिता इति सेदिनी”।

2. भरतकुमाराय—भरतशसौ कुमारश्चेति कर्मधा। क्रियायोगे सम्प्रादाने ष्ठी। निवेद्यताम् निवेद्यताम् इति सन्ध्रमे त्वरायां वा द्विरक्तिः।

3. रामदर्शनार्थम्—रामस्य दर्शनमिति इतत् ; तथै इदम् इति नित्यसमासः।

4. कृतार्थः—कृतः साधितः अर्थः प्रयोजनम् उद्देश्यम् येन स कृतार्थः ; कृतकार्यार्थः वह। Here कृतार्थता lies in getting रामदर्शन and bringing his information. This is our poet's creation.

हृदयस्थितशोकाग्निशोषिताननमागतम् ।

दृष्ट्वाकुलभासोन्म सुमन्त्रमधुना मनः ॥६॥

Prose.—हृदयस्थितशोकाग्निशोषिताननमागतं सुमन्त्र दृष्ट्वा एव अधुना मे मनः आकुलभासोत्।

Eng. The very sight of Sumantra with his face turned pale through the fire of grief lodged in his heart, has now perturbed my mind.

Tika.—हृदयस्थित इत्यादि—‘हृदये सुमन्त्रस्य अन्तःकरणे स्थितः’ चिरं पोषितः यः ‘शोकाग्निः’ रामनिर्वासनजन्यशोकरूपवक्त्रि—‘स्नेह शोषितं’ विशुष्कम् ‘आननम् वदनं यस्य तादृश्यम् सुमन्त्रम् आगतं’ अयोध्याम् प्रत्यागतम् ‘दृष्ट्वा एव अधुना’ इदानीं ‘मे मनः आकुलम्’ व्याकुलं चञ्चलम् आसीत् [तेनैवार्थं वक्तुम् न शक्नोमि स कृतार्थः सन् प्रतिनिष्ठतः उत न वा]।

1. हृदय इत्यादि—हृदये स्थितः इति, सुप्सुपा ; तादृशः शोकः इति कर्मधा।

अ एव अपिः इति कर्मणा । तेन शेषितम् इति इत्तम् ; तादृशम् आननं अस्य तमिति वङ्गः ; adj, to सुमन्त्रम् । This indirectly says that Sumantra has come with a loaded heart still more perturbed i.e. he has come with an unhappy news.

प्रतिहारो—अय्य ! एदं सुणिअ पय्याउलं विअ मे हिअअम्
[आर्य्य ! एतत् श्रुत्वा पर्याकुलम् इव मे हृदयम्] ।

काष्णकोयः—भवति किमिदानीं स्थिता । शोघं हि निवेद्यताम् ।

प्रतिहारी—अय्य ! इअं णिवेदेमि । (निष्कान्ता) [आर्य्य !
इयं निवेदयामि] ।

काष्ठ कीयः—(विलोक्य) अये । अत्रभवान् भरतकुमारः
सुमन्त्रागमनजनितकुतूहलहृदयक्षीरवल्कलवसनस्रितजटापुङ्गव-
रितोत्तमाङ्ग इत एवाभिवर्त्तते । य एषः—

Eng.—(Female) portress—Noble sir ! I have been perturbed as it were to hear of this.

Chamberlain—Madam ! why are you yet standing here ? Report quickly. Portress.—Noble Sir ! Immediately, shall I report.—(Exit).

Ch.—(Having seen) Oh ! towards this side comes Prince Bharat with his heart seized with curiosity due to the returning of Sumantra, his attire consisting of rag and bark-clothing and his head being tinged with the colour of the matted lock.

Tika.—सुमन्वागमन इत्यादि—‘सुमन्स्य आगमनम्’ दण्डकारण्यात् प्रत्यागमनं
 ‘तेनजनितम्’ उत्पादितम् ‘यत् कुतूहलम् भीतसुखम् यव’ तादृशम् ‘हृदयम् बल्य
 स एतादृशः’ भरतः । ‘चौरवल्कलवसनः’—चौरैः काषायवस्त्रं च वल्कलं कृतवल्कल—

ते एव वसने वस्त्रे यस्य तादृशः भरतः । चित्र इत्यादि—चित्राः कृष्णपीतादिवर्णाः-
विचित्रिताः या जटाः तासां पुञ्जः राशिः तैः पिञ्जरितं विञ्जरितम् उत्तमाङ्गं मस्तकं
यस्य तादृशः भरतः 'इतः' अस्यादिशि 'एव अभिवर्त्तते आगच्छति ।

1. सुमन्त्र इत्यादि—सुमन्त्रस्य आगमनम्—इतत् ; तेन जनितम् । इतत् ।
जन+णिच्+क्त ; तादृशम् कुतूहलं यत्र तदिति बहु । तादृशम् द्वयं यस्य स इति
बहु ; adj. to भरतकुमारः । 'रम्यवस्तु समालोके लोचता स्यात् कुतूहलम्' ।

2. चौरवल्कलवसनः—adj. to भरतकुमारः । चौरं च वल्कलं च इति
चौरवल्कले द्वन्द्वः ; ते एव वसने यस्य स इति बहु । Out of his regard for
Rama Bharata was also ever since Rama's वनवास, a चौरवासाः ।

3. चित्रजटापुञ्ज इत्यादि—चित्रा जटाः ; कर्मधा । तासां पुञ्जः इतत् ;
तेन पिञ्जरितम्—इतत् ; तादृशम् उत्तमाङ्गं यस्य स इति बहुव्रीहिः । उत्तमम् अङ्ग-
मिति कर्मधा । Head is the उत्तमाङ्ग, for it is the most vital
part of the whole body. And for want of care of head,
Bharata's जटा became such.

4. अभिवर्त्तते—अभि+वृत्+लट् ते ।

(य एषः) प्रख्यातसद्गुणगणः प्रतिपक्षकाल-

स्तिग्मांशुवंशतिलकस्त्रिदशेन्द्रकल्पः ।

आज्ञावशादखिलभूपरिरक्षणस्थः

श्रीभानुटारकलभेभसमानयानः ॥६॥

Prose.—प्रख्यातसद्गुणगणः प्रतिपक्षकालः तिग्मांशुवंशतिलकः त्रिदशेन्द्रकल्पः
आज्ञावशात् अखिलभूपरिरक्षणस्थः श्रीमान् उदारकलभेभसमानयानः (य एष
स भरतः इत एव अभिवर्त्तते इत्यन्वयः) ।

Eng. (Bharata approaches)—Bharat who is said to be
the resort of all noted virtues, veritable terror to his
opponents, and the pride (ornament) of the race of sun—he

is himself like the lord of the gods. engaged in the protection of the entire world by appointment (by his brother's order), promising (prosperous), and whose movements are like those of a young huge elephant.

Tika.—कौटुशः भरतः इति विद्वदिति—‘प्रख्यातसद्गुणगणः’ शोभनगुणशाली ‘प्रख्याताः’ लोकेषु विद्यताः ‘अतः शोभनाः’ गुणगणाः ‘उत्कर्षराजयः’ यस्य तादृशः, इत्यर्थः ; ‘प्रतिपक्षकालः’—प्रतिपक्षाणां शत्रूणां सम्बन्ध कालः शमनसदृशः ; स्ववीर्येण विपुविनाशनः इत्यर्थः । ‘तिष्मांशुवंशतिलकः’ तिष्मांशोः रवेः यः वंशः कुलं तस्य तिलकः ललाटभूषण-स्वरूपः शिरोभूषणभूतः इति भावः । ‘विदशेन्द्रकल्पः’ विदशानां देवानां य इन्द्रः अधिपतिः पुरन्दरः प्रायेण तस्य सदृशः [ईषदूनाथे कल्प प्रत्ययः] । आशावशात् धातुनिर्दिशेन ‘आखलभूपरिरक्षणस्यः’ निखिलायाः धरायाः परिरक्षणे प्रतिपालने स्थितः व्यापृतः ; ‘श्रीमान्’ सम्पन्नमानः ; ‘उदारकलमेभसमानयानः’ उदारः विशालः यः कलमः हस्तिशावक स एव इभः गजः—विशालतरुणगजः इत्यर्थः ; सहा-कलमः दुर्दान्तः य इभः गजः, तेन समानयानः तुल्यगतिः, तादृशः भरतः । वसन्ततिलकं वृत्तम् ।

1. प्रख्यात सद्गुणगणः—सन्तः गुणाः इति कर्मधा ; तेषां गणा इति इतत् ; अ+ख्या+क्त कर्मणि । प्रख्याताः सद्गुणगणाः यस्य स इति बहु । Comp. “गुणगणानां मणिः”—Bhavabhuti.

2. प्रतिपक्षकालः—प्रतिगतः पक्षम् इति प्रादितत् , प्रतिपक्षाणां विपक्षाणां कालः (शमसदृशः) इति इतत् ।

3. तिष्मांशुवंशतिलकः—तिष्माः अंशवः यस्य स इति बहु ; तस्य वंशः इतत् ; तस्य तिलकः (तिलकभूतः) इतत् ।

4. विदशेन्द्रकल्पः—तिष्ठः दशः येषां ते विदशाः इति बहु ; तेषाम् इन्द्रः इतत् ; प्रायेण विदशेन्द्रसदृशः इति ईषदूनाथे कल्प प्रत्ययः । All these are pred to yः ।

5. आशावशात्—आशायाः वशः इति इतत् ; तमाश्रित्य इति ल्यब्व् लोपे ५मी । or हेतौ ५मी । आ+शा+अङ् मावे (fem. चा) = आशा ।

6. अखिलाभूपरिरक्षणस्यः—खिलात् अस्या इति अखिला । जगत्तन् ; अखिला भूः इति कर्मधा ; तस्या परिरक्षणं इति इतत् ; तत्रतिष्ठति इति—स्या + क-प्रत्ययः कर्त्तरि ।

7. उदारकलमेभसमानयानः—उदारः सद्गान् विशालः यः कलभः=विंशद्वयस्तुः करिशावकः इति कर्मधा । Comp. “पञ्चवर्षो गजोवास्तु पीतस्तु दशवर्षकः त्रिंशद्वयस्तु कलभो विंशतिवर्षकः” । स एव इभः गजः इति कर्मधा । यथा कलभः दुर्दान्तः इभः इति कर्मधा । तेन (तस्य वा) समानः इति इतत् etc । तादृशौ गतिर्यस्य स इति बहु । All these epithets show his internal merits and external power and prosperity so as to root out the enemies. Thus it is hinted—Bharata and his brothers will come out victorious in their fights.

(ततः प्रविशति भरतः प्रतिहारी च)

भरतः—विजये ! एवमुपगतस्तत्रभवान् सुमन्त्रः ।

गत्वा तु पूर्वमयमार्थ्यनिरीक्षणार्थं

लब्धप्रसादशपथे मयि सन्निवृत्ते ।

दृष्ट्वा किमागत इहात्रभवान् सुमन्त्रो

रामं प्रजानयनबुद्धिमनोभिरामम् ॥७॥

Prose.—पूर्वे तु आर्थ्यनिरीक्षणार्थं गत्वा लब्धप्रसादशपथं मयिसन्निवृत्ते (सति) किम् अयमत्रभवान् सुमन्त्रः प्रजानयनबुद्धिमनोभिरामं रामं दृष्ट्वा इह आगतः ।

Eng. (Then enter Bharat and the portress). Bharat Vijaya ! then the venerable Sumantra has come back ! Or—Is it that the noble sumantra has come back here ; having seen Ram—the gladdener of (or who is pleasing or agreeable to) the eyes, minds and the hearts of our subjects, after my own return with favour and promise when I formerly went to have an interview with my venerable brother.

Tika.—‘पूर्वे पुरा तु ‘आर्य’ निरीक्षणार्थे’ रामचन्द्रस्य दर्शनार्थं ‘गत्वा’ इच्छकारण्यम्. गत्वा ‘लब्धप्रसादशपथे’ लब्धः प्राप्तः प्रसादः रामचन्द्रस्य पादुकारूपः अनुग्रहः तथा शपथः “अतुर्द्दशवत्सरावसाने प्रत्यावृत्त्या अहम् पुनरपि राज्यं यक्षीष्यामीति” प्रतिज्ञा येन तादृशे ‘मयि सन्निहते’ अयोध्यां प्रत्यागते सति ‘अवभवान्’ ज्ञाननीयः’ सुमन्तः ‘प्रजानयनबुद्धिमनोभिरामं’ प्रजानां नयनानां नेत्राणाम् बुद्धीनां मनसां तथा हृदयानाम् अभिरामम् आनन्दवर्द्धनम् रामम् इति भावः इह इह आगतः अयोध्यां प्रतिनिहतः किम् ? इति प्रश्नः ॥

1. आर्य निरीक्षणार्थम्—आर्यस्य निरीक्षणम् इति इतत् ; तस्यै इदम् इति नित्य समासः of the ४र्थीतत् class by “अर्थेन नित्यसमासः विशेष्यलिङ्गता च वक्तव्या” । तत् यथा तथेति क्रिया विशेषणमेतत् ।

2. लब्धप्रसादशपथे—प्रसादश्च शपथश्च इति द्वन्द्वसमासः । लब्धौ प्रसाद-शपथौ येन तस्मिन्निति बहु ; adj. to मयि । प्रसाद was the gift of पादुका by Rama to Bharata, and शपथ was the solemn promise on Rama's part to take back राज्य after return from वनवास after 14 years.

4. प्रजानयनबुद्धिमनोभिरामम्—adj. to रामम् understood ; नयनं च बुद्धिश्च मनश्च इति नयनबुद्धिमनोभि इतरेतर द्वन्द्वः । प्रजानां नयनबुद्धिमनोभि इति इतत् ; तेषां अभिरामम् तस्मिन् इतत् । अभिरम्यत येन इति अभिरामः । Rama was gladdener of all both by his merits and appearances. So he was both नयनाभिराम and मनोभिराम । Mr. Shastri here says “बुद्धिमनोभिर्देनोपादानं ; यद्व्यङ्ग्यकारणावस्थामिदं विवक्षयामास” ।

काञ्चुकीयः—(उपगम्य) जयतु कुमारः ।

भरतः—अथ कस्मिन् प्रदेशे वर्तते तत्र भवान् सुमन्तः ।

काञ्चुकीयः—असौ काञ्चनतोरणहारि ।

भरतः—तेन हि शीघ्रं प्रवेक्ष्यताम् ।

काञ्चुकीयः—यदा प्रापयति कुमारः । (निष्क्रान्तौ)

Eng. Chamberlain—(Having approached) Let the Prince prosper (or May Victory attend the prince).

Bharat—Now, where stands the noble Sumantra.

Chamberlain—He is waiting at the golden arched gate.

Bharat—Then, please, have him quick admission.

Chamberlain.—As the Prince Commands. (Exit of Both काचुकोय and प्रतीहारी) ।

(ततः प्रविशति सुमन्त्रः प्रतिहारी च)

सुमन्त्रः—(सशोकम्) कष्टं भोः कष्टम् !

नरपतिनिधनं मयानुभूतम् नृपतिसुतव्यसनं मयैव दृष्टम् ।

श्रुत इह स च मैथिलीप्रणाशो गुण इव वह्वपराद्धमायुषा मे ॥८॥

Prose.—मया इह नरपतिनिधनमनुभूतम् ; मयैव नृपतिसुतव्यसनं (रामचन्द्रस्यविपत्) दृष्टम् । इह च स मैथिलीप्रणाशः श्रुतश्च । मे आयुषा गुणे (दीर्घत्वगुणविषये) वहु अपराद्धमिव ।

Eng.—(Then enter Sumantra and the portress.)

Sumantra. (with grief) Alas ! I have witnessed here the passing away of His Majesty ; I have perceived the calamity of the prince. I have now heard the abduction of Maithili ; (and hence) meseems that my longevity has been thus proved to be highly guilty (the span of my life has been highly guilty for its longevity).

Tika.—‘मया’ सुमन्त्रेण ‘इह संसारे’ नरपतिनिधनं महाराजस्य दशरथस्य मरणं ‘अनुभूतं’ प्रत्यक्षीकृतम् ; ‘मयैव नृपतिसुतव्यसनं’ रामचन्द्रस्य व्यसनं राज्यभ्रंशरूपा विपत् ‘दृष्टम्’ । एकस्मिन्नायं सत्यः तथा अपरस्य युवराजस्य राज्यभ्रंशः समैव जीवद्दशायां संघटितः इति भावः । एवं च ‘इह स’ विश्रुतः मैथिलीप्रणाशः मैथिल्याः सीतायाः प्रणाशः रावण-कृतमपहरणम् “श्रुतश्च” लोकमुखात् आकर्णितः । [ननु जीवन् पुनः भद्रशतानि पश्येत् इति दीर्घजीवनं लोके काव्यते, परं आपतितान्

एतां दुःखपरम्पराम् विविच्य अहं मन्ये यत्—] 'आयुषा परमायुषा मे' मम 'गुणे' अस्मिन् 'आयुषः' सुदीर्घत्वद्वये गुणे 'बहु' विविध-प्रकारम्—भ्रमं वा यथा स्यात्तथा 'अपराहम्' कृतापराधम् सापराधम् इति यावत् 'इव' इत्यहमुत्प्रेषे। तत् अहम् एतत् सर्वम् अनौक्षितम् आलोकितवान्—तत्र मम आयुषः दीर्घत्वमेव नितराम् दोषभाक्—इति मे मतिरित्यर्थः। पुष्पितायावृत्तम् ॥

1. नृपतिसुतव्यसनं—नृपां पतिः इतत्; तस्यसुतः (रामः) इतत्। तस्य व्यसनं—इतत्।

2. मैथिलीप्रणाशः—मैथिल्याः प्रणाशः इति इतत्। प्र + नश् + नञ् = प्रणाशः। The न of नश् is changed to ष after the preposition प्र here provided the श does not change into ष; thus प्रणाश but प्रनष्टः। compare the rule "नशेः बान्तस्य"।

3. आयुषा—अनुक्ते कर्त्तरि द्वितीया। अनुक्तकर्त्ता of अपराहम्।

4. Remark—The stage-direction should be here "सञ्चोक्तम् आत्मगतम्" and not only सञ्चोक्तम्, as seen in all the texts for his speech was intended not to be heard by any one. He himself soliloquises this. This speech is आत्मगतम्, is also implied from "प्रतिहारौ—सुमन्त्रमुद्दिश्य" (next para)। प्रतिहारौ finds Sumantra muttering something within himself, so to draw his attention she says refering to him only.

प्रतिहारौ—(सुमन्त्रम् उद्दिश्य) एदु एदु अय्यो। एसो भट्टा।
उपसम्पत्तु अय्यो। [एतु एतु आर्यः। एष भर्त्ता। उपसर्पतु आर्यः]

सुमन्त्रः—(उपसृत्य) जयतु कुमारः।

भरतः—तात! अपि दृष्टस्त्वया लोकाविष्कृतपितृहः।
अपि दृष्टं द्विधाभूतमरुन्धतौ चारित्रम्। अपि दृष्टं त्वया
निषकारणावहितवनवासं सौभ्रातम्।

Eng. Portress.—(Having addressed sumantra) come along ! Sir, Here is His Majesty. Approach Sir !

Sumantra.—(Having approached) May the Prince Prosper.

Bharata.—Noble Sir ! have you seen him—who has set a wonderful example of filial piety in this world ? Have you beheld her in whom rests the half of the conjugal devotion of Arundhati ? And have you surveyed him (Lakhm) the very emblem of fraternal affection and who chose panishment for nothing (for brother's sake only).

Tika.—‘लोकाविष्कृतपितृस्नेहः’ लोके संसारे आविष्कृतः प्रकाशितः पितृस्नेहः पितृवात्सल्यं पितृभक्तिः येन तादृशः रामचन्द्रः । यः जगति अत्यदमुतं पितृस्नेहस्य दृष्टान्तम् प्रदर्शितवान् । द्विधा इत्यादि—‘द्विधाभूतं’ द्विभावेन अवस्थितम् ‘अरुन्धतीचारिवत्’ पातिव्रत्यम् । आदौ अरुन्धतीचारिवत् इति नाम्ना प्रसिद्धं पातिव्रत्यम् अरुन्धत्यामिवासीत् । अधुना तत् द्विधा विभक्तम् ; एकः भागः अरुन्धत्याम वसति अपरस्य सीतायाम् । अतएव अनेन शब्देन पातिव्रत्यगुणशालिनी सीता एव लक्षिता ! (Here abstract for the concrete) । ‘निष्कारणावहितवनवासं—निष्कारणम् पितृनिर्देशादिरूपकारणयुक्तं’ यथातथा अवहितः गृहीतः कृताभिनिवेशः वनवासः निर्वासनं यत् तादृशम्, सीधार्त्वा भातृप्रेम किं त्वया दृष्टम् विपश्चरन्ते तम् भातृस्नेहम्, त्वं दृष्टवान् ? यः भातृस्नेहः कारणं विनाऽपि वनवासे अभिनिविष्टः । अनेन एतादृशस्य भातृस्नेहस्य आस्पदं लक्षणः लक्षितः । (Here, too we have abstract for the concrete).

1. लोकाविष्कृतपितृस्नेहः—लोके आविष्कृतः इति सहस्रसुपा । पितरि स्नेहः इति सहस्रसुपा । लोकाविष्कृतः (संसारे प्रदर्शितः) पितृस्नेहः येन स । इति बहु ; adj. used here as a noun. This refers to Rama,

2. द्विधाभूतम्—द्वि + धाच्, प्रकारि । अद्विधा द्विधाभूतम्, इति द्विधाभूतम्, तत्पुरुष by the rule “श्रेण्यादयः कृतादिभिः” (taking श्रेण्यादि as आकृतिगण) । See under शरीरभूता नी शकुन्तला in Sak VI.

3. अरुन्धतीचारित्र्यम्—अरुन्धत्याः चारित्र्यम्, इति इतत्। चरित्रमेव चारित्र्यम्। प्रज्ञादित्वात् स्त्रीर्षे अण्। This refers to Sita. Arundhati, the model of पातिव्रत्य has divided herself in two ways (i) her ownself and (ii) Sita's self. So विधायित्वा अरुन्धतोचारित्र्य is here Sita's own self.

4. निष्कारणावहितवनवासम्,—adj. to सौभाग्यम्। निरस्तं कारणं यस्मात्, तत्, निष्कारणम्—वहु by “प्रादिभ्यो धातुजस्य”। निष्कारणं यथा यथा अवहितः (गृहीतः) इति सङ्गसुपा। अव + धा + क्त = अवहितः। It has the unusual sense of गृहीत (accepted) here. निष्कारणावहितः वनवासः यस्मिन् तत्, इति बहु।

5. सौभाग्यम्—शोभनः भाता इति सुभाता प्रादित्तः; तस्य भावः इत्यर्थे अण्, प्रत्ययः (युवादित्वात् अण्)। This refers to लक्षण, for he volunteered वनवास out of fraternal affection and no self-interest.

(सुमन्त्रः सचिन्तस्तिष्ठति)

प्रतिहारौ—भट्टिदारश्च खलु अय्यं पुच्छति। [भट्टिदारकः खलु आर्यं पृच्छति]।

सुमन्त्रः—भवति किं ममम्।

भरतः—(स्वगतं) अतिमहान् खलु आयासः। सन्तापात् अष्टद्वयः। (प्रकाशम्) अपि मार्गात् प्रतिनिवृत्तस्तत्र भवान् ?

सुमन्त्रः—कुमार ! त्वन्नियोगात् रामदर्शनार्थं जनस्थानं प्रस्थितः कथमहमन्तरा प्रतिनिवर्तिष्ये।

Eng. (Sumantra remains engrossed in thought).

Portress.—The prince asks yourself, noble sir !

Sumantra.—Madam ! he asks me ?

Bharat. (To himself) Extremely high is his fatigue.

His heart has grown void through grief ! (aloud) well ! have you come back from your way, Sir ?

Sumantra.—Prince ! I started for Janasthan to visit Ramchandra by your order ; how can I return from the half-way ?

Tika. 'आयासः' खेदः । 'सन्तापात्' दुःखात् हेतुः । 'महच्छयः' शून्यचेताः । 'त्वन्नियोगात्' भवतः आदेशात् । 'अन्तरा' मध्ये (अव्ययमेतत्) मार्गमध्यात् । 'प्रतिनिवर्त्तिष्ये' प्रत्यागतो भवामि । [Alt. form=प्रतिनिवर्त्तयामि] ।

1. त्वन्नियोगात्—तवन्नियोगस्तस्मादिति इतत् । हेतौ प्रसौ । वा ल्यप्प्रोपे प्रसौ ।

2. प्रतिनिवर्त्तिष्ये—प्रति + नि + णत् + लट्स्थे । (future tense) ।

3. Remark—Here the stage-direction is faulty, we should have "प्रतिहारी—अथ किम् । (निष्क्रान्ता)" after Sumantra's speech "भवति, किंमस्", for this प्रतिहारी is seen to enter again later on, comp "(प्रविश्य) प्रतिहारी—जैदु भट्टिदारभो । विजया खण्ड" । This is not possible until the प्रतिहारी retires or goes out of the stage. But curiously enough all the printed editions do not give any criticism on this fault,

भरतः—किन्तु खलु क्रोधेन वा लज्जया वा आत्मानं न दर्शयन्ति ।

Eng. Bh.—Is it that they did not grant you an interview through anger or shame ?

Tika. 'किन्तु खलु' किमिदं भवेत् (इति वितर्कगर्भोद्भिन्नः) यत् 'क्रोधेन' राज्यव्यतिजनितेन क्रोधेन लज्जया सोताहरणादिजनितलज्जया । "दर्शयन्ति"—अतीत-सामर्थ्यं लट् । न तुल्यम् आत्मानम् प्रदर्शितवान् रामादयः इत्यर्थः [यथा—गौरवे बहुवचनम्] ।

1. क्रोधेन, लज्जया=हेतौ द्वितीया ।

समन्त्रः—कुमार !

कुतः क्रोधो विनोतानां लज्जा वा कृतचेतसाम् ।

मया दृष्टं तु तच्छून्यं तैर्विहीनं तपोवनम् ॥८॥

Prose.—विनोतानां क्रोधः कुतः ? कृतचेतसां वा लज्जा (कुतः ?) मया तैर्विहीनं (अतएव) शून्यं तपोवनं दृष्टम् ।

Eng. Wherefrom is the anger of the self-restrained persons ? And wherefrom is the shame of those cultured minds ? (or—who have got their minds cultured ?). I have visited the penance-grove that lay void without them ?

Tika.—‘विनोतानां’ संयताणां ‘कुतः’ कस्यात् कारणात् ‘क्रोधः भवेत्’ ? ‘कृतचेतसां’ शास्त्रादिपठनेन मार्जितमनसां व्यवस्थितप्रज्ञानां जनानां वा लज्जा कुतो भवेत् ? [अतः क्रोधस्य लज्जाया वा प्रसङ्गोऽपि अत्र नास्ति । तर्हि किम् ?] ‘मया तु तैः रामादिभिर्विहीनं रक्षितम् (अतएव) ‘शून्यं तपोवनं दृष्टम्’ ।

1. कृतचेतसां—कृतं शिचितं मार्जितं चेतः येषां तेषामिति बहु । Those of cultured intellect have no लज्जा for this. Compare “लज्जा दृष्टा भय तन् याकिते नय”—in Beng.

भरतः—अथ क्व गता इति श्रुताः ?

सुमन्त्रः—अस्ति किल किष्किन्ध्यानाम वनौकसां निवासः ।

तत्र गताः इति श्रुताः ।

Eng. Bharat—Then, where are they heard to have gone ?

Sumantra.—A land of the foresters (monkeys) known by the name Kiskindhaya is said to exist and they are reported to have gone there.

Tika.—‘इति श्रुताः’—ते गता इति (ते) किं श्रुताः भवता इत्येवंरूपोऽन्वयः । किञ्च=इति श्रूयते (ऐतिह्ये चान्वयमेतत्) । वनौकसां वनवासिनां क्षपीणानिबन्धः । तथाचानरः “मर्कटः वानरोवनौकाः” । ‘निवासः’ शब्दश्चङ्किः ।

1. सुवाः—agreeing with ते understood. सु + कर्त्तव्यि ।
2. वनौकसाम्—वनम् षोडः येषां तेषामिति बहु ; षोडस्=स्थानम् । This refers to the monkeys here. See Tika.

भरतः—हन्त ! अविज्ञातपुरुषविशेषाः खलु वानराः ।
दुःखिताः प्रतिवसन्ति ।

सुमन्त्रः—कुमार ! तिर्यग्योनयोऽपुत्रपञ्चतमवगच्छन्ति ।

भरतः—तात, कथमिव ।

Eng. Bharat.—Alas ! the monkeys do not understand the distinction of persons—(The monkeys do not know the distinguished persons). They live in misery.

Sumantra.—Prince ! Even the lower creature (creature of lower order) can appreciate services rendered unto them.

Bharat.—Noble sir ! how so ?

1. अविज्ञात-पुरुष-विशेषाः—adj. to वानराः । न विज्ञातइति नञ्, तत् ; पुरुषाणां विशेषाः इति इतत् ; अविज्ञाताः पुरुष-विशेषाः उत्तमपुरुषा येस्ते इति बहु ।

2. तिर्यग्योनयः—तिरश्चाः योनयः येषां ते इति बहु । उपक्रमवगच्छन्ति—Here by this the poet prefers to us the introduction of Rama's and Sugriva's friendship and the incident of Sitā's abduction,

सुमन्त्रः—सुग्रीवो भ्रंशितो राज्याद् भ्रात्रा जरोष्ठेन वालिना ।

हृत्तदारो वसञ्छले तुल्यदुःखेन मोक्षितः ।

Prose.—ज्येष्ठे न भ्रात्रा वालिना राज्याद् भ्रंशितः (विताडितः) हृत्तदारः शैले वसन् सुग्रीवः तुल्यदुःखेन (रामेण) मोक्षितः ।

Eng. Sugriva, who was thrown out (expelled) from the kingdom and whose wife was forcibly taken (abducted) by his elder brother Balin and who was (consequently) living in a mountain, has been relieved by Rama who undergoes alike misery (experiences a similar calamity).

1. अंशितः—अंश+विच्+क्त कर्मणि । Its अंगुलकर्ता is बालिका ।
2. इतदारः—इताः दारा यस्य स इति बहु । दार (maso. pl) = wife.
3. तुल्यदुःखेन—तुल्यं दुःखं यस्य तेन बहु । Adj. used substantively or it qualifies रामेण understood.
4. मोक्षितः—मोक्ष+विच् चुरादि or मोक्षेण उच्चारणं योजितः इति मोक्षिनाम्धातु+क्त कर्मणि । Compare 'अहं त्वां सर्वपापेभ्यो मोक्षयिष्यामि नाशुचः'—Gita.

भरतः—तात, कथं तुल्यदुःखेन नाम ।

सुमन्त्रः—(आत्मगतम्) हन्त ! सर्व्वमुक्तमेव मया । (प्रकाशम्)
कुमार ! न खलु किञ्चित् । ऐश्वर्य्यभ्रंशतुल्यता ममभिप्रेता ।

भरतः—तात किं गूह्ये स्वर्गं गतेन महाराजपादमूलेन
शापितः स्याः यदि सत्यं न ब्रूयाः ।

सुमन्त्रः—का गतिः । श्रूयताम्—

Eng. Bharat—Sir, What is implied by "equally miserable" ?

Sumantra—(To himself) alas ; I have nearly divulged everything ; (aloud) Prince ! nothing more ; only I intend to say that they are equally deprived of the kingdom or prosperity.

Bharat—Noble Sir ! Why do you conceal ? I charge you to tell the truth on (the oath of) the feet of His late Majesty (or swearing by the feet of His late Majesty, I charge you to tell the truth ; or you are to swear by the feet of His late Majesty (Dasaratha), if you do not tell the truth).

Sumantra.—There's no other alternative ; then please hear.

1. ऐश्वर्य्यं अंशकुल्यता—ऐश्वर्य्यस्य अंशः इतत् ; यद्वा ऐश्वर्यात् अंशः सुप्तुपा ।
तत्र तुल्यता सुप्तुपा ; तस्य तुल्यता इति इतत् वा । उक्त कर्म of अभिप्रेता ।

2. मम—"तस्य च वर्त्तमाने" इति कर्त्तरि इहो ।

3. अभिप्रेता—अभि+प्र+इ+क्त वर्त्तमाने कर्मणि ।

4. गृह्णे—गृह् संवरणे इति धातुः । गृह्+लट्, सि ।

5. महाराजपादमूलिन—महान् राजा कर्मधा—with समासान्त टच् । तस्य पादाः इतत् ; तेषां मूलिन इति इतत् ; करणे ततीया । Refers to Dasaratha.

6. शपितः—शप्+णिच्, स्वार्थे+क्त कर्मणि । Comp “मम प्राणेः शपितः स्याः यदि सत्यं न ब्रूयाः” in अभिषेक, स्वप्ननाटक and बालचरित । See ante also.

(सु) वैरं मुनिजनस्यार्थे रक्षसा महता कृतम् ।

सीता मायामुपाश्रित्य रावणेन ततो हृता ॥११॥

Prose. (रामेण) मुनिजनस्यार्थे महता रक्षसा (सह) वैरं कृतं ततो रावणेन मायामुपाश्रित्य सीता हृता ।

Eng. It is for the sake of the ascetics, that Ram-chandra has incurred the enmity of the mighty Rakshasa and that is why Ravana has carried away sita through stratagem (trickery).

1. मुनिजनस्यार्थे—सुनयः एव जनाः कर्मधा, or जन=समूह । मुनीनां जनाः इतत् । तेषाम् अर्थः तस्मिन् इति इतत् ; तेषां प्रयोजने इत्यर्थः । अधिकरणे ७मी ।

2. रक्षसा—सहार्थे ततीया । सहशब्दस्तु गम्यमानः (understood) ।

भरतः—कथं हृतेति । (मोहमुपगतः)

सुमन्त्रः—समाश्वसिहि समाश्वसिहि ।

Eng. Bharat—What “carried away !”

Sumantra—Have patience ! be consoled, Sir,

भरतः—(पुनः समाश्वस्य) भोः कष्टम् !

पित्वा च बान्धवजनेन च विप्रयुक्तो

दुःखं महत् समनुभूय वनप्रदेशे ।

भार्यावियोगमुपलभ्य पुनर्ममार्थी

जोमूतचन्द्र इव खेप्रभया विद्युक्तः ॥१२॥

Prose. पिता च बान्धवजनैश्च विप्रयुक्तः सप्तमार्थः (रामः) वनप्रदेशे महत् दुःखं समनुभूय पुनर्मर्यादिविहीनमुपलब्ध, खे (आकाशे) प्रभया विभुक्तः जीमूतचन्द्र इव जातः ।

Eng.—Being separated from father as well as relatives (near and dear ones), my elder brother has experienced extreme grief in the forest tract ; and now being deprived of his wife's company, he has been like the moon in the sky bereft of her lustre during the rains (or the moon in the sky with her rays hidden in the clouds).

1. विप्रयुक्तः—वि+प्र+युज्+क्त कर्मणि । Its अनुक्तकर्त्ता is पिता and बान्धवजनैश्च ।

2. वनप्रदेशे—वनम् एव प्रदेशः कर्मधा ; यद्वा वनस्य प्रदेशः इति इतत् । तस्मिन् । अर्धे ७मी ।

3. उपलब्ध—उप+लभ्+ल्यप् । N. B.—Rama is सममार्थः so I fully appreciate the दुःखं he is suffering from.

4. जीमूतचन्द्रः—जीमूतः शिवः । जीमूतादृतः चन्द्र इति शाकपार्थिवादितत् । जीमूतस्य (वर्षाकालस्य) चन्द्रः इति वा वाक्यम् ; As in rains moon is deprived of her light by black dark clouds, so Rama is deprived of her light-like सीता by dark Rakshasa Ravana.

(भ) भोः किमिदानीं करिष्ये । भवतु दृष्टम् । अनुगच्छतु मां तातः ।

सुमन्त्रः—यदाज्ञापयति कुमारः (समौ परिक्रामतः) ।

सुमन्त्रः—कुमार ! न खलु न खलु गन्तव्यम् । देवीनां चतुः-
शालमिदम् ।

भरतः—अत्रैव मे कार्यम् । भोः क इह प्रतिहारि ।

(प्रविश्य) प्रतिहारी—जिदु भट्टिदारय । विजया खलु अहम् ।

[जयतु भर्तृदारकः । विजया खलु अहम्]

भरतः—विजये, समागमनं निवेदय अन्नभवति ।

प्रतिहारी—कदमाय भट्टिनीय निवेदेमि । [कतमस्यै भट्टिन्यै निवेदयामि] ।

भरतः—या मां राजानमिच्छति ।

प्रतिहारी—(आत्मगतम्) इम् किं णु णु भवे । (प्रकाशम्)
भट्टा तह । (निष्क्रान्ता) ॥ [हं किंतु खलु भवेत् ! भर्तः तथा]

Eng. Bharata.—Oh ! what I am to do now ! well I have found out ; noble sir ! please follow me.

Sumantra,—As the Prince commands, (Both of them walk around).

Sum.—Prince ! do not enter (or proceed), do not enter ; it is the (inner) court-yard of the Queens' palaces.

Bharat.—My business is here ; oh ! who stands at the gate ? : (Having entered)—

Portress—May the prince prosper ; I am Vijaya.

Bharat—Vijaya ! please report my arrival to the venerable lady.

Port.—To which of the queens, sir !

Bh.—To her, who wants me to be the king (who wants to see me the king).

Port.—(To herself) oh ! what possibly have taken place ! (Aloud) your highness ! let it be so ! (exit).

1. इष्टम्—It means I have ascertained duly, 'मया इष्टम्' ।

2. चतुःशालम्—चतसृणां शालानां समहारः इति चतुःशालम् । It means court yard or spot surrounded by four गृह the east and west-side mansions facing each other as well as the north and south-side palaces doing the same ; compare “चतुःपुर-चतुःशाले” in swapna ; the word occurs in अविनारक्त too ; so we see every rich men had then चतुःशाल in the harem.

३. देवीनाम्—सम्बन्धे इहो । देवी means the crowned consort of a king ; the principal queen.

४. भट्टिन्—क्रियायोगे पतुर्थो or सम्प्रदाने ४र्थो &c.

Remark (i) By “भवतु इष्टम्” Bharata decides his procedure now. Thus he decided to see his mother and to rebuke her all the more, for due to her action राम is suffering incalculable miseries ; so he says “अथैव मेकार्यम् । Later on, he decided to march out for Rama's help.

(ii) Thus here Bharata does not refer to his mother, but says “यो मां राजानमिच्छति” thereby he shows or flings a taunt to his mother and does not like to call the doer of such a deed as his mother i. e. he lowers down his mother.

(ततः प्रविशति कैकेयी प्रतिहारी च)

कैकेयी—विजय ! मं पेक्खिदुं भरदो आअदो ? [विजये मां प्रेक्षितुं भरतः आगतः] !

प्रतिहारी—भट्टिणि । तह । भट्टिदारअस्य रामस्स सप्पासादो ताद सुमन्तो आअदो । तेण सह भट्टिदारअो भरदो भट्टिणिं पेक्खिदुम् इच्छदि किल । [भट्टिनि, तथा । भर्तृदारकस्य रामस्य सकाशात् तातसुमन्तः आगतः । तेन सह भर्तृदारको भरत इदानीं भट्टिनीं प्रेक्षितुमिच्छति किल] ।

कैकेयी—(स्वगतम्) केन खु उद्घादेण मं उपालम्भिस्सदि भरदो । [केन खु उद्घातेन माम् उपालस्यते भरतः] ।

प्रतिहारी—भट्टिणि । किं पविसदु भट्टिदारअो । [भट्टिनि । किं प्रविशतु भर्तृदारकः] ।

Eng. Kaikeyi.—Vijaya ! has Bharat come to see me ?

Port.—My noble madam ! so it is ; the venerable Sumantra

has come back from the Prince Ramchandra and Bharat seems to interview your ladyship along with him.

Kaikeyi—(To herself) In which matter (on what introduced topic) will Bharat take me to task ?

Port.—My noble madam ! will the Prince enter ?

1. उद्घातेन—प्रकृत्यादिवात् or करणे दृतीया । उद् + हन् + चञ् । It means some प्रस्ताव or Introduction or subject matter.

2. उपालप्यते—उप + आ + लप् + लट्, स्यते । will rebuke.

कैकेयी—गच्छ । प्रवेसेहि णं । [गच्छ । प्रवेशय एनम्] ।

प्रतिहारी—भट्टिणि तह ! (परिक्रम्य उपसृत्य च) जेदु भट्टि-
दारओ । प्रविसदु किल । [भट्टिनि तथा । जयतु भर्तृदारकः ।
प्रविशतु किल]

भरतः—विजये किं निवेदितम् ?

प्रतिहारी—आम [आम्] ।

भरतः—तेन हि प्रविशावः । (प्रविशतः) ।

कैकेयी—जाद विअआ मन्तेदि—रामस्स सआसादो सुमन्तो
आअदोत्ति । [जात, विजया मन्त्रयते—रामस्य सकाशात् सुमन्त्र
आगत इति] ।

भरतः—अतःपरं प्रियं निवेदयाम्यत्रभवत्यै ।

कैकेयी—जाद । अवि कोसल्ला सुमिन्ता अ सहावइदव्वा ।
[जात । अपि कौशल्या सुमित्रा च शब्दापयितव्या] ।

Eng. Kaikeyi—well go and let him enter.

Portress.—Noble madam ! let it be so ; (having walked round and approached) Let prosperity attain the Prince ; please enter.

Bharat—Bijaya ! have you informed her ?

Portress—yes, your highness.

Bharat.—Then let us enter. (They enter).

Kaikeyi.—My darling ! Bijaya relates (reports) that Sumantra has come back from Ram.

Bharat.—And some agreeable news I am now going to deliver unto you !

Kaikeyi.—My darling ! should Kausalya and Sumitra be summoned ?

1. एनम्—Refers to Bharata. Rather a poetical license. Substitution of एनम् for तम् is not strictly allowable. But similar uses are seen. Thus Kalidasa has “सा तां निनाय” “एनां जगाद् च” in Raghu VI etc ; or take एन as a separate word from the चन्वादेश of एतद् or इदम् । Op.—“एना इयिषी” in Rigveda.

2. शब्दापयितव्या—It means शब्देन आह्वयितव्या । Comp “शब्दापयति राघवः” in रामायणे । The proper form however should not be शब्दयितव्या, rather शब्दाययितव्या । Thus शब्दं करोति इति शब्द + कर्त्तृ + कटति = शब्दाय (नामधातु) + ते = शब्दायते ; next शब्दायमानं प्रेरयति = शब्दायि (णिच्) कटति = शब्दाययति to cause to respond. Then by तस्य we get शब्दाययितव्या = to be caused to respond, And this is the meaning intended here ; whereas शब्दयितव्या = शब्दं कर्त्तव्या is not at all the sense intended here ; so reject this reading ; we however read शब्दापयितव्या in place of the usual form शब्दाययितव्या ; for the Prakrit has शब्दानरुदव्या and not शब्दरुदव्या । And Swapna has “आय्याम् चरन्तिष्वा शब्दापय” —Act V. Ramayan also has शब्दापयति । Hence defend it thus शब्देन अभिदधति इति शब्द + चिच् + कटति = शब्दा + चिच् + कटति (इति of अकार in place of its elision being irregularly done, op “अदन्तेषु पाठमन्त्रात् अदन्तले इतिः” and “आकटावनस्य कथादीनां सर्वेषां पुनराह” also “वदुश्चरितमिदमनम्” in Dikshita's siddhantakamudi) = शब्दाप + चिच् + कटति = शब्दापयति । Then in तस्य कर्त्तृचि we get शब्दापयितव्या = to order or cause to call out ; similarly forms like दुःखापिता &c are defended.

भरतः—न खलु ताभ्याम् श्रोतव्यम् ।

कैकेयी—(आत्मगतम्) हं किं एव ह्यु (१२) भवे । (प्रकाशम्)
भणान्ति जाद । [हं किं नु खलु भवेत् ? भण जात] ।

भरतः—श्रूयताम्—

Eng. Bh.—This is not to be heard by them. (This should not be heard by them, or this is not worth their hearing).

Kaikeyi—(to herself) Oh ! what has possibly happened !
(Aloud) please tell my boy !

Bharat—Hear please !

यः स्वराज्यं परित्यज्य त्वन्नियोगात् वनं गतः ।

तस्य भार्या हृता सीता पर्याप्तस्ते मनोरथः ॥१३॥

Prose.—यः (रामः) त्वन्नियोगात् स्वराज्यं परित्यज्य वनं गतस्तस्य भार्या सीता
हृतेति ते मनोरथः पर्याप्तः (पूर्णत्वं गतः) ।

Eng. Your desires have been fulfilled (attained complete fulfilment) as the wife of him (Ram) that has gone to the forest by your order has been carried away (abducted).

1. त्वन्नियोगात्—तव नियोगः इति इतत् ; तस्मात् । हृता प्रसू । Or
तमनुसृत्य इति ल्यब्लोपे प्रसू ।

2. स्वराज्यम्—स्वस्य स्वं वा राज्यम् । इतत् ; कर्मधा वा ।

3. पर्याप्तः—परि + आप् + क्त ; परिपूर्णतां प्राप्तः । Cf.—‘कैकेयि !
कामा फलितास्तवेति’—रघुवंशस्य दशमस्कन्धे । Also mark the taunting
tone of Bharata's speech and his anger for his mother's
unjust action.

कैकेयी—हम् ।

भरतः—हन्त भोः । सत्त्वशुक्तानामिदवाकूणां मनस्विनाम् ।

वधूप्रधर्षणं प्राप्तं प्राप्यात्मभवतीं वधूम् ॥१४॥

Prose.—इत्य भोः ! चवभवतो (मान्वां लां) वधून् प्राप्य सत्त्वयुक्तानाम्
मनस्विनाम् इच्छाकूपान् वधूप्रघर्षणं जातम् ।

Eng. Kaikeyi—alas !

Bharat—The outraging of a wife has occurred in the
line of the powerful and magnanimous descendants of
Ikshaku—owing to their having accepted or taken you as a
wife—(or simply because they admitted you as a wife in
their family.)

1. सत्त्वयुक्तानाम्—सत्त्वेन युक्ताक्षेधमिति इतत् । बलिनामित्यर्थः ।

2. मनस्विनाम्—adj. to इच्छाकूपान् । मनस, + विन् (मत्वर्थे) ।
Even सत्त्वयुक्त and मनस्वी इच्छाकुर्वन्शय राजा has suffered वधूप्रघर्षण
and that too through your vile course of action.

3. इच्छाकूपान्—सम्बन्ध इष्टो । इच्छाकूपशब्दे लक्षणावृत्तिः स्वीकारणीया
तेन हि इच्छाकूपशब्देन इच्छाकूपवशीयानां प्रतीतिः ।

4. वधू प्रघर्षणम्—वध्वाः प्रघर्षणमिति इतत् । प्र + घृष + ल्युट् ।

5. Remark—This series of blames imputed on Kaikeyi
made her dumb-founded and she how defends herself. This
is the right moment for that.—Cf. “देशकाले निवेदयामि”—ante,

कैकेयी—(आत्मगतम्) भोदु दाणि कालो कहेउ । (प्रकाशम्)
जाद तुवं ण आणासि महाराजस्स सावं [भवतु इदानीं कालः
कथयितुम् ॥ जात, त्वं न जानासि महाराजस्य शापम्] !

भरतः—किं शसो महाराजः ?

कैकेयी—सुमन्त्र । आप्पक्ख वित्थरेण । [सुमन्त्र, आप्पक्ख
विस्सरेण] ।

सुमन्त्रः—यदाज्ञापयति भवती । कुमार, श्रूयताम्—पुरा
श्रुगयां वतीन महाराजेन कस्मिंश्चित् सरसि कलसं पूरयमाणो

वनगजद्वहितानुकारिशब्दसमुत्पन्नवनगजशङ्खयो शब्दवेधिना
शरेण विपन्नचक्षुषो महर्षेः चक्षुर्भूतो मुनितनयो हिसितः ।

भरतः—हिसित इति ? शान्तं पापं शान्तं पापम् । ततस्ततः ।

Eng. Kaikeyi—(to herself) well ? this is the time for disclosing everything ; (aloud) my darling ! it is not known to you that his late Majesty had been cursed.

Bharat—Was the king cursed ?

Kaikeyi—Sumantra ! tell it in details.

Sumantra—As your ladyship commands. Listen please, Prince ! Formerly the king went out ahunting and there he killed with his Sabdabedhi arrow (i. e. with his arrow that pierces the game, following the track of the game's sound)—an ascetic's son who was, as it were, the very eyes of the ascetic that had his own eyes lost, mistaking him for a wild elephant—the mistake arising out of the trumpet-like sound of his pitcher which he was filling in a certain pond.

Bharat—He is killed ! Heaven forbid it ! Heaven forbid it ! then ! what then—

1. कथयितुम्—“कालसमयवेलासु तुमुन्” इति कथयतोऽस्तुमुन् प्रत्ययः ।
2. शपत्तः—शप. + क्त कर्मणि ।
3. आचक्ष्व—आ + चक्ष्. खोट स्त्र ।
4. विसरेण—प्रकृत्यादित्वात् तृतीया । वि + स्मृ + चप्. । See our notes in “गिरां विसरतत्त्वसंयुक्ते” Kirata XIV, and the rule” प्रथमे वौ चशब्दे” ।

5. पूरयमानः—पूर + णिच्. चुरादि + शानच्. कर्त्तरि । Its objects is कालसम् and it qualifies मुनितनयः । “णिचश्च” इत्यात्मनेपदम् ।

6. वनगज इत्यादि—वनस्थितः गजः वनवासी गजः इति वा । शाक-
पाधिवादित्वात् समासः । तस्य वृद्धिमिति इत्यत् । वृद्ध + क्त भावे इति वृद्धितं
चक्षिरवः । Compare “वृद्धितं करिगर्जितम्” and “स तत्र शिरद-

‘इदित्यक्षी’ &c. तत् चतुर्कर्मन् शीर्षं यस्य स इति चतु + क् + णिनि प्रत्ययः । उपपद तत्पुरुषः । तादृशः शब्दः इति कर्मधा । तच्चात् समुत्पन्नः इति सुप.सुपा ; सम् + उट् + पद + क्त कर्त्तरि । वनगजस्य शब्दा (सन्धावना or बुद्धिः) इति इतत् । वनगजश्चित्तः ~~तादृशः~~ तुपन्ना वनगजशब्दा इति कर्मधा । तथा । हेतौ श्या ।

7. शब्दविधिना—शब्देन (शब्दानुसारेण) व्यङ्ग्यं शीर्षं यस्य स इति शब्द + व्यङ् + णिनि (वाङ्मयात् सम्प्रसारणम्) । उपपदतत् ; or better—शब्देन विधिति (छिद्रोक्तरोति, नाशयति) इति शब्द + विध + णिनि कर्त्तरि साधुकारिणि, ताच्छीष्ये वा । Qual. शरेण ।

8. विपन्नचक्षुषः—विपन्ने गटे चक्षुषी यस्य तस्य इति बहु ।

9. चक्षुर्भूतः—चक्षुर्भूतः तुल्यः इति चक्षुर्भूतः, नित्यसमासः । or चक्षुषा भूतः (तुल्यः) सुप.सुपा &c. See our Sak VI शरीरभूता ।

10. पापम्—Subj. to चस्तु understood. पापम् शान्तमस्तु &c.

सुमन्त्रः—ततस्तमेवं गतं दृष्ट्वा—

तेनोक्तं रुदितस्यान्ते मुनिना सत्यभाषिणा ।

यथाहं भोस्त्वमप्येवं पुत्रशोकाद् विपत्स्यसे ॥१५॥ इति

Prose.—रुदितस्यान्ते सत्यभाषिणा तेन उक्तम् “भोः यथा अहम् एवं त्वमपि पुत्रशोकात् विपत्स्यसे” इति ।

Eng.—Then finding him (his son) in such a plight the truthful sage uttered after lamentations “oh ! you will also meet calamity due to the bereavement of son just like me.”

1. रुदितस्य—रुट् + क्त भावे । तस्य । शेषे इष्टौ, related to चत्ने ।
2. सत्यभाषिणा—सत्यं भाषितुं शीर्षं यस्य तेन सत्य + भाष + णिनि कर्त्तरि ।
3. पुत्रशोकात्—पुत्रस्य शोकः इति अन्वयासादिवत् षष्ठीतत् ; तच्चादिति हेतौ ५मी ।
4. विपत्स्यसे—वि + पद + लट् स्यसे ।

N. B.—The Ramayan also supports this reading as follows—पुत्रव्यसनं दुःखं यदेतन्मै साम्प्रतम्, एवं त्वं पुत्रशोकेन राजन् कालं करिष्यसि ।

भरतः—नन्विदं कष्टं नाम ।

कैकेयी—जाद ! एदस्मिन्निध्वं अपराहे मं निक्खिविष पुत्तभो रामो वनं पेसिदो ण हु रज्जलोहेण । अपरिहरणीभो महारिसावो पुत्तविषयवासं विणा ण होइ । [जात ! एतन्निमित्तमपराधे मां निक्षिप्य पुत्रको रामो वनं प्रेषितः न खलु राज्यलोभेन । अपरिहरणीयो महर्षिशापः पुत्रविप्रवासं विना न भवति] ।

भरतः—तुल्ये पुत्रविप्रवासे कथमहमरायं न प्रेषितः ।

कैकेयी—जाद । मातुलकुले वर्त्तमानस्य पद्मदीप्तदो दे विषयवासो । [जात । मातुलकुले वर्त्तमानस्य प्रकृतोभूतस्ते विप्रवासः]

भरतः—अथ चतुर्दश वर्षाणि किं कारणमवेक्षितानि ।

Eng. Bharat.—Alas ! what a misfortune is this.

Kaikeyi.—My darling ! it is for this reason and not out of greed for the kingdom that my son Ramcharitra has been sent to forest the guilt being thrown on me (the blame being lain on me). And because the unavoidable curse of that great ascetic cannot happen without a long separation from the son.

Bharat.—Why have I not been sent to the forest, the long separation of son being equally applicable to me ?

Kaikeyi.—My boy ! your separation grew a normal one as you dwelt long in your maternal uncle's house.

Bharat.—well and good ; but why did you fix fourteen years.

1, कष्टम्—अभिषेधमात्रे (प्रातिपदिकार्थे) १ना । or nom to भवति &c understood.

2, अपराधे—विषयाधिकरणे ७मी ।

3, निक्षिप्य—नि + क्षिप + क्तप् । I volunteered all responsibility on myself and sent pitiable Rama (पुत्रक राम) to forest to fulfil मुनिशाप—the nature's ordain is अपरिहार्यम् ।

4. पुत्रकः—पुत्र + स्वार्थे अण् कप्पाठे वा क्त्वं प्रत्ययः ।

5. राज्यक्षोभेन—राज्यस्य राज्ये वा क्षोभः ; इतत् or दुष्ट, दुःखम् । तेन/ इतो
द्वितीया ।

6. अपरिहरणीयः—परिहृत् + न् शक्यः इति परि + ह + णीय कर्त्तव्यि ; न
परिहरणीय इति नञ्त्वत् । Sage's course must happen—it is अपरि-
हरणीय ; and as through nature all this has happened, king
Dasaratha must die through पुत्रवियोग । Now to make this in-
evitable course come to pass in any way, Kaikeyi did this
through the approval and advice of वशिष्ठ and others. The
शाप is to take place through Rama's death or through
Rama's exile ; of these exile is better than death. So
Kaikeyi in conference with the priest adopted this course
of action though it seemed very shocking on her part and
though all blame came upon her. And the limit of the year
was uttered unawares. Thus Kaikeyi defends herself and
thus our poet raises Kaikeyi higher than she is portrayed
in Ramayana. See Next para.

7. पुत्रविप्रवासं—विना योगे रथा ; वि विशिष्टः दौर्घः प्रवासः इति प्रादितत् ;
पुत्रस्य विप्रवासः इति इतत् ।

8. पुत्रविप्रवासे—भावे ७मी ।

9. वर्त्तमानस्य—इत् + शानच्, वर्त्त रि ; &dj. to ते ।

10. मातुलकुलं—मातुलस्य कुलं तत्र ; अर्धि ७मी ।

11. प्रकृतोभूतः—अप्रकृतः प्रकृतोभूतः इति प्रकृत + अभूततदभावे च्छि प्रत्ययः-
ततः भू + क्त वर्त्त रि । To this दमरय being habituated this will not
pain him in the least. Rather Rama being his dearer son his
separation will cause pain so वनवास of Rama was arranged for.

12. अवेक्षितानि—अवे + ईष, + क्त कर्त्तव्यि plural. निषादितानि इत्यर्थः ।

13. किं कारणम्—“निमित्तकारणम्” इति अत्र प्रथमम् ।
कदाचित् कारणात्, केन कारणेन &c are also allowable.

कैकेयी—जाद चउहस दिअसत्ति वत्तुकामाए पय्याउल-
हियआए चउहस वरिसाणि ति उत्तं [जात, चतुर्दश दिवसा इति
वत्तु कामया पर्याकुलहृदयया चतुर्दशवर्षाणीतुगत्तम्]

भरतः—अस्ति पाण्डित्यं सम्यग्विचारयितुम् । अथ विदित-
मेतद् गुरुजनस्य ?

सुमन्त्रः—कुमार, वसिष्ठवामदेवप्रभृतीनामनुमतं विदितं च ।

भरतः—हन्त त्रैलोक्यसाक्षिणः खलु एते । दिष्टानपरा-
ज्ञातभवतो । अम्ब, यद् भ्रातृस्नेहात् समुत्पन्नमनुगता मया
दूषितातृभवती तत्सर्वं मर्षयितव्यम् । अम्ब, अभिवाद्ये ।

Eng. Kaikeyi.—My darling ! I intended to say "four-
teen days" but my heart being perturbed, I uttered four-
teen years.

Bharat.—Yes, you are capable enough to judge aright
everything (you are clever enough to consider all points).
Well, was it known to the elders (superiors) ?

Sumantra.—Prince it was known to Vasistha, Vama-
deva and the like and was also approved by them.

Bharat—Ho ! these are the seers of everything in the
world. Luckily your ladyship is not blameful ! Mother !
your noble self has been accused (censured, blamed) by me
whose anger was roused due to (or on account of) fraternal
love,—this is to be forgiven. Mother ! I salute thee.

1. वत्तुकामया—वत्तु + तुम् = वत्तुम् । वत्तुकामः यस्याः, बहु । मकारस्य
लोपः । See ante Act I.

2. पर्याकुलहृदयया—पर्याकुलं हृदयं यस्याः तया इति बहु । Adj. to मया ।

3. विदितम्—मतिबुद्धिपूर्वार्थेभ्यश्च इति वत्तमाने विदधातोः क्तप्रत्ययः
अनेपि ।

4. मुदजनस्य—तस्य च वर्तमाने इति कर्त्तरि षष्ठी । This is a deviation from Ramayana and thus our poet raises Kaikeyi and serves his dramatic purpose as well. This in a great way absolves Kaikeyi of her blame.

5. वशिष्ठवामदेवप्रभृतीनाम्—पूर्ववत् अनुक्ते कर्त्तरि षष्ठी । वशिष्ठस्य वामदेवस्य इति वशिष्ठवामदेवो बन्धुसमासः । तौ प्रभृती येषां तेषामिति बहु ।

6. अनुमतम्—अनु + मत + क्त कर्मणि ; वर्तमाने क्त । similarly विदितम् is derived above.

7. वैलोक्यसाक्षिणः—दयाणां लोकानां समाहारः इति विलोक्यो । समाहार चिह्नः । विलोक्यो एव वैलोक्यम् इति स्वार्थे ष्यञ् प्रत्ययः । तस्य साक्षिणः इति इतत् ।

8. अनपराद्धा—न अपराद्धेति नञतत् ! अप् + राध् (दिवादि अकर्मक) + क्त कर्त्तरि ।

9. भाटस्त्रेहात्—भातरि स्त्रेहः सुप्रसुपा ; तस्मादिति हेतौ प्रसी ।

10. समुत्पन्नमन्युना—adj. to मया । सम् + उद् + पद् + क्त कर्त्तरि । समुत्पन्नः मनुयर्थस्य तेनेति बहु । Qual मया ।

11. दूषिता—दूष् + णिच् + क्त ; fem. चा । दूष + णिच् = दूषयति । चित्तविकारे तु दूषयति दोषयति इति उभावेव भवतः ।

12. मर्षयितव्यम्—सृष् + णिच् + क्त तस्य कर्मणि ; agreeing with तत् which has उक्ते कर्मणि १मा ।

14. अभिवाद्ये—अभि + वद् + णिच् + क्त ए । Bharata asks pardon for his rude behaviour on mother, he did not know the realfact so long. To him mother is divine now “माता किञ्च मनुष्याणां देवतानाञ्च देवतम्”—मध्यम व्यायोग ।

कैकेयो—जाद ! का याम मादा पुत्तमस्य अवराहं न मरिसेदि । उट्टेहि । उट्टेहि । को एत्य दोषो । [जात, का नाम माता पुत्रस्य अपराधम् न मर्षयति । उत्तिष्ठ, उत्तिष्ठ । कोऽत्र दोषः] ।

भरतः—अनुगृह्यतोऽस्मि । आपृच्छामि अत्रभवतोम् ! अर्थवाहम् आर्थस्य साहाय्यार्थम् कर्त्तुं राजमण्डलम् उद्-योजयामि ।

Eng. Kaikeyi.—My darling! which mother (or is there any mother that) does not forgive her son's faults. Rise up! rise up. What harm in it?

Bharat.—I am blessed (I deem myself blessed). Good-bye so to you. This very day I shall set the entire circle of kings in aid of my brother.

1. आष्ट्छामि—आ + प्रष्ट्छ + लट् मिप् । By the rule “आङिनुप्रष्ट्छोः” it should be used in the atmanepada. आष्ट्छे would have been proper. It is an irregular use of Bhasa. See आष्ट्छ V.II.

2. उद्योगयामि—उद् + युज् + णिच् + लट् मिप् । भविष्यत् समीप्ये लट् ।

भरतः—अयमिदानीम्—

वेलामिमां मत्तगजान्धकारां करोमि सैन्यौघनिवेशनञ्चाम् ।

वलैस्तरङ्गिष्व नयामितुल्यङ्गानिं समुद्रं सह रावणेन ॥१६॥

Prose—(अयम् अहम्) इमां वेलां मत्तगजान्धकारां सैन्यौघनिवेशनञ्चां करोमि । तरङ्गिः वलैः रावणेन सह समुद्रं तुल्यं ग्लानिं नयामि च ।

Eng. Now I shall darken the sea-coast with my elephants in rut and line it up with the camps of my soldiers ; and then with my forces crossing the sea, I shall cause both the sea as well as Ravan to be equally dried up (to be equally pale).

1. मत्तगजान्धकारां—adj. to वेलां । मद् + क्त = मत्त ; क्त कर्त्तरि । मत्ताः गजाः इति कर्मधा । ते एव अन्धकारः तमःस्वरूपः यव । यद्वा तैः (हतैश्च) [तेषां सदभाववशात्] अन्धकारो वा सुपसुपा or इतत् ।

2. सैन्यौघनिवेशनञ्चाम्—सैन्यानाम् औघः इति इतत् । तेषां निवेशाः इति इतत् ; तेः नञा इति इतत् ; नञ् + क्त कर्मणि = नञ् i. e. परिव्याप्त । Q. वेलाम् ।

3. तरङ्गिः—तृ + शठ् ढतीया बहुवचन ; adj. to वलैः ।

4. रावणेन—“सहयुक्तेऽप्रधाने” श्या । रावणस्य अप्रधानत्वात् तव सहाये ढतीया । आदौ एव समुद्रस्य ग्लानिः तस्य उत्तरणात् ततः रावणस्य इति अनेन हेतुना रावणस्य अप्राधान्यम् ।

5. तुल्यम्—“तुल्यम्” इति पाठस्तु साधोयान् । ग्लानिशब्दस्य स्त्रीलिङ्गान् ; or it is an adverb.

6. ग्लानिम्—ग्ल् इषंभ्ये + क्ति ; direct obj to नयामि ; the indirect obj. being समुद्रम् ।

(भ)—अये शब्द इव । तूर्णं ज्ञायतां शब्दः ।

(प्रविश्य) प्रतिहारी—जेदु कुमारो । इमं वृत्तान्तं सुनिष
जेष्ठभट्टिनो मोहं गथा ! [जयतु कुमारः । इमं वृत्तान्तं श्रुत्वा
जेष्ठभट्टिनो मोहं गता ।]

कैकेयी—हम् !

भरतः—कथं मोहमुपगताम्बा ?

कैकेयी—एहि जाद ! अय्यं अस्मासद्दस्मामो । [एहि जात !
आर्य्यामाश्वासयिष्यावः]

भरतः—यदान्नापयत्यम्बा । (निष्क्रान्ताः सर्वे) ।

षष्ठोऽङ्कः ।

Eng. What ! a sound seems to arise ! Look quickly
wherefrom it is. (Having entered)—

Portress.—May victory attend the Prince : on hearing
this fact (incident or event) the eldest queen has got
fainted (has fallen down in a swoon).

Kaikeyi.—Oh !

Bharat.—What ? Has my mother fainted ?

Kaikeyi,—Come along my darling ! we shall assure
(console) the venerable lady.

Bharat.—As my mother commands.

(Exeunt omnes)—(The sixth act.).

1. तूर्णम्—adv, त्वर् + क्त = स्वरितम् and तूर्णम् ।

2. ज्येष्ठभट्टिनो—ज्येष्ठ भट्टिनी इति कर्मणा । प्रत्यक्ष + दृष्ट = ज्येष्ठ ; also
ज्येष्ठ । This refers to kausalya.

3. आन्नासद्विष्यावः—आ + दृश् + विच्, लट् आवाः ।

4. इम्—It is as already seen an अव्यय to denote कोप or
वक्तृत्वम् । Here it implies सम्मान or विज्ञापनम् ।

प्रातमाना-कम्

सप्तमोऽङ्कः ।

तापसः—नन्दिलक ! नन्दिलक !

(प्रविश्य) नन्दिलक—अय्य, अय्य' द्वि । [आर्य्य, अय-
मस्मि] ।

तापसः—नन्दिलक, कुलपतिर्विज्ञापयति—एषः खलु स्वदारा-
पहारिणं त्रैलोक्यविद्रावणं रावणं नाशयित्वा, राक्षसगुणविरुद्ध-
वृत्तम् गुणविभूषणं विभीषणमभिषिच्य, देव-देवर्षिसिद्धविमल-
चारित्रां तत्रभवतीम् सीतामादाय, ऋक्षराक्षसवानरमुख्यैः परिवृतः,
सम्यासस्तत्रभवान्, शरद्विमलगगनचन्द्राभिरामो रामः । तदद्या-
स्मिन्नाश्रमपदेऽस्मद्विभवेन यत् सङ्कल्पयितव्यं तत् सर्वं सज्जोक्रिय-
तामिति ।

(Then enters as ascetic) Ascetic.—Nandilaka ! Nandilaka !

(Entering) Nandilak.—Here I am noble sir !

Ascetic.—Nandilak ! the chief of the hermitage informs,
that having killed Ravan, the abductor of his wife and the
oppressor of the three regions, and having installed
Bibhishana who bears a character opposite to that of a
Rakshasa, and having taken with him Sita who has proved
her spotless character amongst the gods and the divine
sages and being beset with or surrounded by or followed
by the chiefs of the Bears, Rakshasas and monkeys, here
approaches the venerable Ram being (or who is) as char-
ming as the moon-clear autumn-sky. Therefore decorate

everything in our hermitage as befits our resolution or in proportion to our prosperity.

1. कुक्षपतिः—He is a sage who maintains thousands of *सुनि* and teaches them (see Sak I).

2. स्व-दारापहारिणम्—स्वे दाराः कर्मधा, स्वस्य दाराः इतत् वा । तान् अपहृतवान् इति स्व + दार + अप + हृ + णिन् कर्त्तरि ताच्छीर्ये = उपपदतत् ; यद्वा स्वदाराणाम् अपहारी तमिति इतत् । This shows that Ravana deserved punishment from Rama.

3. वैलोक्यविद्रावणम्—वयणाणाम् लोकानाम् सनाहारः इति विलोकी । सा एव वैलोक्यम् इति स्वार्थे चातुर्बन्धादित्वात् व्यञ्, प्रत्ययः । विद्रावयति इति विद्रा-वणः—वि + द्रु + णिच + ण्युट कर्त्तरि बाहुल्यकात् । वैलोक्यस्य विद्रावणः इति इतत् । तम् । Ravana was so called for his terrible motions.

4. गुणगणविभूषणम्—गुणानाम् गणाः इतत् । ते एव विभूषणानि अलङ्करणानि यस्य तमिति बहु ।

5. देवदेवर्षिसिद्धविमलचारिवाम्—देवस्यासौ ऋषिर्षेति देवर्षिः । कर्मधा । देवाः च देवर्षयश्च इति द्वन्द्व समासः । तेषु सिद्धम् प्रतिपन्नम् इति सङ्गसुपा । देव देवर्षिसिद्धं विमलचारिवम् यस्याः तामिति बहु । or सिद्धा are a class of सिद्ध-पुरुष । देवदेवर्षिसिद्धाः द्वन्द्व । तेषु विमलम् । तादृशं चारिवं यस्याः, बहु । ताम् ।

6. ऋचराचसवानरमुख्यैः—ऋचाश्च (भङ्ग काश्च) राचसाश्च वानराश्च इति द्वन्द्वः समासः । तेषां मुख्या सौरिति इतत् ।

7. शरद्विमलगगनचन्द्राभिरासः—शरदि विमलम् इति सङ्गसुपा । तादृशं गगनमिति कर्मधा । तत्र यश्चन्द्र इति सङ्गसुपा । स इव अभिरास इति उपमान समासः । As शरत्प्रसन्न आकाश is free of dark clouds and charming, so Rama was now free of रावण and विपद् and so shining to all, Comp “शरत्प्रसन्नमाकाशमाविष्कृतचारुतारम्” Raghu ।

8. अस्मादिभवेन—प्रकृत्यादित्वात् करणे वा द्वितीया । अस्माकम् विभवः इति इतत् ; तेन ।

9. सङ्कल्पयितव्यम्—सम् + कृ + णिच + तव्य ।

10. सञ्जीक्रियताम्—सञ्ज + अभूततद्भावे चिव + क्त + कर्मणि बाच् खोट ताम् ।

नन्दिलकः—अय्य ! सर्वं सज्जीकृतं । किन्तु—[आर्य्य ! सर्वं सज्जीकृतम् । किन्तु—] ।

तापसः—किमेतत् ?

नन्दिलकः—एतत् विभीषणकेरत्रा रक्खसा । तेसं भक्षण-
णिमित्तं कुलवदी प्रमाणम् । [अत्र विभीषणोयाः (यद्वा
विभीषणसम्बन्धिनः) राक्षसाः । तेषां भक्षणनिमित्तं कुलपतिः
प्रमाणम्] ।

तापसः—किमर्थम् ?

नन्दि—ते खु खज्जन्ति [ते खलु खादन्ति] ।

तापसः—अलमलं सम्भ्रमेण । विभीषणविधेयाः खलु
राक्षसाः ।

नन्दि—एवमो रक्षससज्जणाअ । (निष्क्रान्तः) [नमो
राक्षससज्जनाय]

Eng.—Nandi—Noble sir ! everything has been deco-
rated ; but—

Ascetic—what is that ?

Nandi—Here is the Rakshasa of Vibhishan's train. As
regards their food, our chief is the final authority (as
regards feeding them the decision rests with our chief).

Ascetic.—What for ?

Nandi.—Certainly they eat.

Ascetic.—Away with your anxiety. These Rakshasas
are subject to Vibhishana.

Nandi—So let my salutation go to the good (the pious)
Rakhasas. (exit).

1. विभीषणीयाः—विभीषण+ङ् ; or विभीषणस्य सम्बन्धः इति इतत् । स अस्ति येषाम्, इतिप्रत्ययः = विभीषणसम्बन्धिनः ।

2. भक्ष्यमिमितम्—भक्ष्यस्य निमित्तम् इति इतत् । Adv. Qual. भवति & understood.

3. प्रमाणम्—“कुलपतिः”—इत्यस्य विधेयः । अजहङ्गमेतत् ।

4. विभीषणविधेयाः इति इतत् । “विधेयो विनयवाङ्मौ वचनेस्थित आश्रय” इत्यमरः ।

तापसः—(विलोक्य) अये, अयमत्रभवान् राघवः । य एषः—

जय नरवर, जियः स्याद् द्वितीयस्तवारि-

स्तव भवतु विधेया भूमिरेकातपता ।

इति मुनिभिरनेकैः स्तूयमानः प्रमद्वैः

क्षितितलमवतीर्णोमानवेन्द्रो विमानात् ॥ १ ॥

Prose.—हे नरवर (त्वं) जय । तवचेत्द्वितीयः अरिः स्यात्—स जियः (भवेत्) । एकातपता भूमिस्तवविधेया भवतु—इति प्रसन्नैरनेकैः मुनिभिः स्तूयमानः (पूज्यमानः) मानवेन्द्रो (राघवः) विमानात् क्षितितलमवतीर्णः ।

Eng. Ascetic.—(Beholding) well, here is arrived the venerable Raghava or the ruler of men, who is now descending on earth from the aerialcar being eulogised by many a sage saying “victory be to you, let your second enemy, if any, be subdued and let the entire earth be subject to your Royal Umbrella” :

1. नरवर—नरेषु वरः अष्ट इति सुप्सुपा ; vocative case.

2. जियः—जि+यत् कर्मणि । Fit to be conquered. Ravana being killed your second enemy if any will verily be conquered or vanquished by thee.

3. एकातपता—एकं रामचन्द्रस्य एव आतपधम् यत्र or यस्या सा इति बहु , adj to भूमिः । आतपात् लायते इति आतप+वृ+क कर्त्तरि = आतपधम् umbrella, Comp “एकातपधम् जगतः प्रभुत्वम्”—Kalidasa. This is a sign of universal sovereignty.

4. अनेकेः—न एकः इति नञतत् ; अनेकश्च अनेकश्च अनेकश्च, एकशेष ।
तेः । op. “पतन्मानिके जलधेरिवौर्मयः”—*Kirata* XIV. Adj to सुनिभिः ।

5. सूयमानः—सु + शानच् कर्मणि ; adj to मानवेन्द्रः ।

6. मानवेन्द्रः—मानवानाम् इन्द्रः राजा इति द्रुतत् (शेषे) ; सुपसुपा वा ।
वा मानव इन्द्र इव इति उपमिततत् ।

(तापसः) जयतु भवान् जयतु । (निष्क्रान्तः) ॥

इति मिश्रविष्कम्भकः ।

Eng.—Victory be to thee (may you prosper). [Exit].

N. B.—विष्कम्भकलक्षणं यथा साहित्यदर्पणे—वृत्तवर्त्तिष्यमाणानां कथांशानां
निदर्शकः संक्षिप्तार्थस्तु विष्कम्भ आदावङ्गस्य दर्शितः । मध्यमेन मध्यमाभ्याम् वा पादाभ्याम्
सम्प्रयोजितः शब्दः स्यात् स तु सङ्कीर्णो नीचमध्यमकल्पितः ॥ Here it is सङ्कीर्णं
or मिश्र as one of the actors तापस is मध्यम, and the other Nan-
dilaḥ is नीच speaking Prakrita. See ante also.

(ततः प्रविशति रामः)

रामः—भोः—

समुदितवलवीर्य्यं रावणं नाशयित्वा
जगतिगुणसमयां प्राप्य सीतां विशुद्धाम् ।
वचनमपि गुरुणामन्तशः पूरयित्वा
सुनिजनवनवासं प्राप्तवानस्मि भूयः ॥२॥

Prose—समुदितवलवीर्य्यं रावणम् नाशयित्वा जगति गुणसमयाम् विशुद्धां
सीतां प्राप्य गुरुणाम् वचनमपि अन्तशः (साकल्येन) पूरयित्वा भूयः सुनिजनवनवासं
प्राप्तवान् अस्मि ।

Eng. Having killed Ravana, who was full of prowess
and strength, having re-gained Sita who is pure and endo-
wed with all the virtues in the world, and having performed
the orders of my superiors to the last letter, I have again
arrived at the forest-residence of the sages.

1. समुदितवल्लवीर्यम्—adj to रावणम्; वल्लं च वीर्यं च वल्लवीर्यं इदम् । समुदिते वल्लवीर्ये यस्य तम् इति बहुव्रीहिः । सम्+उद+र+त कर्त्तरि ।

2. गुणसमया—गुणैः समया तामिति इतत् । Mark Rama's estimate of Sita here.

3. अन्तः—अन्त+श्च् । Here the better reading is अन्तः—अन्तः+तस् । शस् comes (in ३या) by the rule “बह्वल्पाद्यात् शस् कारकादन्य तरस्याम्” ; take अन्त to mean “whole”:

4. पूरयित्वा—पूर+णिच्+क्ताच् ।

5. सुनिजनवनवासम्—सुनिः एव जनः कर्मधा ; वने वासः सुप.सुपा । सुनिजनानाम् वनवासः इति इतत् । Rama refers to his prior आश्रमवास among सुनि in जनस्थान । And hence this is the place of scene here.

7. अस्मि—अहम् इत्यर्थे प्रयुक्तम् अव्ययम् । यद्वा—refers to अहम् understood.

रामः—तापसीनाम् अभिवन्दनार्थम् अभ्यन्तरं प्रविष्टा चिरायते खलु मैथिली । (विलोक्य) अये इयं वेदेहे ।

Eng.—Having entered inside in order to pay her respect to the female ascetics (ascetic ladies), Sita is delaying. (Looking around) oh ! here is Sita.

1. तापसीनाम्—कर्तृकर्मणोः कृति इति कर्मणि षष्ठौ ।

2. अभिवन्दनार्थम्—अभिवन्दनाय इदम् इति नित्यसमास by “अर्थेन नित्यसमासः विशेष्यलिङ्गता च वक्तव्या” । अभि+वन्द+ल्युट् ।

3. चिरायते—चिर is long time. चिरमस्यस्य इति चिर+अच् सत्यर्थे (अग्रं आदि) चिरः one who makes delay ; or by लक्षणा चिर means चिरयुक्त । चिर इव आचरति इति चिर+क्यङ्+लट्ते । The reading चिरायति is bad in gram. चिरयति may be derived by “तत् करोति णिच्” । Comp “चिरायते खलु आवुचः”—Sak VI.

(रा) सखीति सीतेति च जानकीति यथावयः स्निग्धतरं स्मृषेति ।

तपस्विदारैर्जनकेन्द्रपुत्री सम्भाष्यमाणा समुपैति मन्दम् ॥३॥

Prose—तपस्विदारैः यथावयः (समानाधिकादिवयः—तन्नामुसारेण) “सखीति” “सीतेति” “जानकीति” “बुधे”ति स्निग्धतरं सम्भाष्यमाणा जनकेन्द्रपुत्री मन्दम् उपैति (आगच्छति) ।

Eng.—The daughter of the King of the Janaka dynasty is slowly approaching being affectionately addressed as “my friend”, O’ Sita, “Janaki” “daughter-in law” by the ascetic ladies in proportion to their age.

1. तपस्विदारैः—तपस्विनां दाराः तैरिति इतत्; अतुक्ते कर्त्तरि ३या । दार meaning wife is always masc. plural.

2. यथावयः—वयः अनतिक्रम्य इति अव्ययीभावः । Adverb.

३. सखीति, सीतेति—इति योगे प्रथमा ।

4. स्निग्धतरम्—इदम् अनयोरतिशयेन स्निग्धम् तत् इति तरप् । बौद्धातिशयने तरप् । तत् यथातथा । She is now more affectionately looked at by all, for she is now जगति विद्युदा ।

5. सम्भाष्यमाणा—सम् + भाष् + कर्माणि शानच् ; adj to सीता ।

(ततः प्रविशति सीता तापसी च)

तापसी—हला ! एसो दे कुटुम्बिओ । उवसप्पणं । ण सक्कं तुमं एआइणिं पेक्खिदुं । [हला ! एष ते कुटुम्बिकः । उपसर्प एनम् । न शक्यं त्वाम् एकाकिनीं प्रेक्षितुम्] ।

सीता—हं । अज्जवि अविस्ससणाअं विअ मे पडिभादि । (उपसृत्य) जेदु अय्यउत्त [हम् अद्याप्यविश्वसनीयमिव मे प्रतिभाति । जयतु आर्यपुत्रः] ।

रामः—मैथिलि, अपि जानासि पूर्वाधिष्ठानमस्माकं जनस्थानमासीत् । अप्यत्र ज्ञायन्ते पुत्रकतकाः वृक्षाः ?

सीता—जाणामि जाणामि अवलोद्वपत्तआ उल्लोददव्वा दाणिं बुत्ता । [जानामि जानामि । आलोकितपत्रका उल्लोकयितव्याः इदानीं संवृत्ताः (वृक्षाः)] ।

रामः—एवमेतत् । निम्नस्थलोत्पादको हि कालः । मैथिलि !
अपुनरुपलभ्यतेऽस्य सप्तपर्णस्यावस्ताच्छुक्लवाससं भरतं दृष्ट्वा परितस्तं
मृगयूथमासीत् ।

Eng. (Then enter Sita and the ascetic lady)

Ascetic lady.—Hullo ! this is your husband. Approach him ; we cannot see you alone without him.

Sita.—Yes ! but still it seems to be incredible to me.
(Having approached) May my noble husband prosper.

Ram.—Maithili ! do you remember that in this Janasthan was our former residence. Can you recognise here your adopted sons, the trees ?

Sita.—Yes ! yes ! I remember—the leaves of these trees were visible before our eyes and now they require our faces to be raised in order to see them.

Ram.—This is so. Time makes the low high and the high low. Maithili ! can you remember how the herd of dear got frightened at the sight of Bharat clad in white under this very Chattim (सप्तपर्ण) tree.

1. कुटुम्बिक—कुटुम्ब + ठन् मत्वर्थे—कुटुम्बिकः a householder having कुटुम्ब or a husband. इम्—इति अङ्गीकारेण अव्ययम् ।

2. अविश्वसनौयम्—न विश्वनौयमिति नञतत् ; वि + श्वस् + नौय ।
Connect एतत् वस्तु मे अविश्वसनौयम्, इव प्रतिभाति &c.

3. पूर्वाधिष्ठानम्—पूर्वम्, अधिष्ठानम्, इति कर्मधा । अधि + स्था लुट्, = अधिष्ठानम् ।

4. पुत्रकृतकाः—adj to वृक्षाः । कृत एव कृतकः । पुत्रयासौ कृतकश्चेति पुत्रकृतकः कर्मधा । ते । See ante also.

5. आलोकितपत्रकाः—वृक्षाः इत्यर्थः । शुद्धाणि पत्राणि इति पत्रकाणि पत्र + कन् प्रत्यय । आलोकितानि पत्रकाणि येषाम् ।

6. उल्लोकयितव्याः—उद् + लोक् णिच् + तव्य । Adj to आलोकित-
पत्रकाः वृक्षाः ।

7. संज्ञाः—सप्त+उत्त क्त कर्त्तरि । Adj to आलोकितपत्रकाः (ज्ञाः) ।
8. निखल्यलोत्पादकः—adj to कालः । निम्नं यत् स्थलमिति कर्मधा । तस्य उत्पादकः इति इतत् । यद्वा—निम्नञ्च, स्थलञ्च इन्द्र । तयोः उत्तपादकः ।
9. उपलभ्यते—उप+लभ् कर्मणि लट्, ते ।
10. सप्तपर्णस्य—(इन्ने इन्ने) सप्त (सप्त) पर्णानि यस्य स इति बहु ; एकेकस्याम् शाखायाम् सप्तपत्राणाम् सुदृभावात् समासवाक्ये सप्त इति शब्दस्य द्विरुक्तिः । अपश्चात् इति अतसर्थ-प्रत्ययान्त-शब्दयोगे षष्ठो ।
11. युक्तवाससम्—युक्तं वासः यस्य तमिति बहुव्रीहिः । Adj to भरतम् ।
12. परिवस्त्रम्—परि (सम्यक्)+वस् क्त कर्त्तरि । Adj to सगयूथम् ।
13. Remark—Bharata met Rama at chitrakuta not at जनस्थान । So this is also a deliberate deviation from the Ramayana.

सीता—अय्यउत्त ! दिङ् खसुमरामि । (आर्यपुत्र ! दृढं खलु स्मरामि) ।

रामः—अयं तु नस्तपसः साक्षिभूतो महाकच्छः । अत्रास्माभिरासौनैस्तातस्य निर्वपनक्रियां चिन्तयन्निः काञ्चनपार्श्वे नाम मृगो दृष्टः ।

सीता—हं अय्यउत्त ! मा खु मा खु एवं भणिदुं । (भीता वेपते) [मा खलु मा खलु एवं भणितुम्] ।

रामः—अलमलं सम्भ्रमेण । अतिक्रान्तः खलु एषः कालः । (दिशो विलोक्य) अये कुतो नु—

Eng. Sita.—My noble husband. I remember well.

Ram.—This is the great watery place the very witness of our austerities. Here came before our sight the deer known as Kanchanparsva, when we were seated here to think of the annual funeral rites of our departed father.

Sita,—Yes, my noble husband ! but no, do not talk like this.

Ram. Away with your anxiety ; that time has long passed ; (looking at the directions) oh ! wherefrom.

1. दृढम्—adv. to अरभि, vividly. स्पष्टमिति यावत्।

2. साक्षिभूतः—साक्षी भूतः इति साक्षिभूतः, “श्रेयादयः कृतादिभिः” इति तत्पुरुषः with अभूततद्भाव for Katyayana says—श्रेयादितु च्चव्यर्थवचनं कर्तव्यम्। And some commentators take श्रेयादि as आकृतिगण। Or असाक्षी साक्षीभूतः इति साक्षीभूतः with अभूततद्भावेति च।

3. निवपनक्रियाम्—निवपनस्य आह्वस्य क्रिया कृत्यं इति इतत्, ताम।

4. भणितुम्—भण + तुम्। This sentence is peculiar to Bhasa. The meaning is मा खलु एतत् भण or अलम् एतत् भणित्वा। See ante.

5. सम्भूषण—“गम्यमानापि क्रियाकारकविभक्तौ प्रयोजिका” इत्यनेन करणे द्वितीया।

6. अतिक्रान्तः—अति + क्रम + क्त कर्तरि। Nom. कालः ॥ तु = वृक्षाणां अव्ययम्।

(रा) रेणुः समुत्पतति लोभ्रसमानगौरः

सम्प्रावृणोति च दिशः पवनावधूतः।

शङ्खध्वनिश्च पटहस्वनधीरनादैः

सम्सृच्छितो वनमिदं नगरीकरोति ॥४॥

Prose.—लोभ्रसमानगौरः रेणुः समुत्पतति। पवनावधूतः (सन्) रेणुः दिशः सम्प्रावृणोति च। पटहस्वनधीरनादैः सम्सृच्छितः शङ्खध्वनिश्च इदं वनं नगरीकरोति।

Eng. (Wherefrom) arises this dust which is as brown as the pallen of a Lodhra flower, and which being wafted (driven) by the breeze 'covers the horizon. And (along with it)—the blowing of conch-shells, being augmented by the grave sound of the beating of drums, turns this forest into a city.

1. लोभप्रसमानगौरः—लोभं लोभपुष्पम् । तेन समानः इति सुपसुपा of इतत् class । वा तस्य समानः इतत् । सदृशःमानः ग्रस्य स समानः इति बहु । लोभप्रसमानं (यथा तथा) गौरः इति सहसुपा । गौरः—here is पीताम्बुः वर्णः, brown or purple. Qual. रेषः ।

2. पवनावधूतः—पवनेन अवधूतः इति इतत् । अव + धू + क्त कर्मणि ।

3. सम्प्राद्वयोति—सम + प्र + आ + वृ + ष्ट तिप् । Nom. रेषः ; the reading सम्प्राद्वयोति is more expressive here.

4. पटङ्गस्त्रधोरनादैः—अनुक्ते कर्त्तरि वा करणे तृतीया । पटङ्गानां स्त्रनः इति इतत् । धोरः नादः इति कर्मधा । पटङ्गस्त्रनस्य धोरनादः इति इतत् । यद्वा पटङ्गानां स्त्रनः इति इतत् । धोरानां (वलयुतानां) नादः इति इतत् । पटङ्गस्त्रनस्य धोरनादस्य इति द्वन्द्वसमासः । तैः ॥ सम्बुद्धितः—सम + सू + क्त + क्त कर्मणि ।

5. नगरीकरोति—अनगरं नगरं करोति इति नगर + क्त्वि + क्त लट् तिप् । अभूततद्भावे च्चि प्रत्ययः । This आयम is now transformed into a नगर, owing to tumultuous sounds there. Compare “तपोवन-मिदं यामीकरोत्याश्रया” —Swapna V.

(प्रविश्य) लक्ष्मणः—जयत्वार्थः ! आर्य ! —

अयं सैन्येन महतात्वद्दर्शनसमुत्सुकः ।

मातृभिः सह सम्प्राप्ति भरतो म्हावतसलः ॥५॥

Prose.—त्वद्दर्शनसमुत्सुकः भातृवतसलोऽयं भरतः, महता सैन्येन (चतुरङ्ग-सैन्येन) सह मातृभिः (च) सह (अव) सम्प्राप्तः ।

Eng. (Having entered) Laksman—May my noble brother prosper ! Sir ! Being eager to meet you, Bharat—who is devoted to his brother, has arrived here with a huge army, in company of our mothers,

1. त्वद्दर्शनसमुत्सुकः—तवदर्शनमिति इतत् । तव समुत्सुकः इति सहसुपा ७तत् वा सुपसुपा ।

2. भातृवतसलः—भातृषु वतसलः इति सुपसुपा ।

3. सैन्येन—उपलक्षणे श्या ; or गम्यमानसङ्घस्योपेक्षया तृतीया ।

रामः—वत्स लक्ष्मण ! किमेवं भरतः प्राप्तः ।

लक्ष्मणः—आर्य्य ! अथ किम् ।

रामः—मैथिलि ! श्वश्रूजनपुरोगं भरतमवलोकयितुम्
विशालीक्रियतां ते चक्षुः ।

सीता—अय्यउत्त ! इच्छिदवेव काले भरदो आचदो ।

[आर्य्यपुत्र ! एष्टव्ये काले भरत आगतः]

Eng. Ram.—My darling Lakshmana ! has Bharat arrived ?

Lakshman.—Yes ! noble sir.

Ram.—Maithili ! expand your eyes to see Bharat with your mother-in law in his front (or Bharat who is at the head of your mother-in law).

Sita.—My noble husband ! Bharat has approached in the desired (opportune) moment.

1. श्वश्रूजनपुरोगम्—adj to भरतम् । श्वश्रू एव जनः इति कर्मधा । ते पुरोगाः यस्य तमिति बहु । यद्वा तेषां पुरोगस्तमिति श्रुतम् । पुरः अग्रे गच्छति इति पुरस् + गम् ड कर्त्तरि ।

2. विशालीक्रियताम्—अविशालं विशालम् क्रियताम् इति विशाल + अभूत-तद्भावे चिच् + क्त + लोट् ताम् कर्मणि । Rama wishes Sita's whole-hearted affectionate looks on Bharata even now. See Act IV also.

3. एष्टव्ये—adj to काले ! इष्ट् + तव्य कर्मणि । अष्टाभिः एष्टव्य इत्यर्थः ।

(ततः प्रविशति भरतः समाट्टकः)

भरतः—तैस्तैः प्रहृष्टविप्रयैर्विषमैर्विमुक्तं

मेवैर्विमुक्तममलं शरद्रीव सोमम् ।

आर्य्यावहायमहमद्यगुर्वदिदृक्षुः

प्राप्तीऽस्मि तुष्टद्वयः स्वजनानुबन्धः ॥६॥

Prose.—अद्य तुष्टहृदयः स्वजनानुवहः अहं शरदिमेषैर्विमुक्तं 'अमल' सौमसिब तैः तैः प्रहृष्टविषयैः विषमैः (सङ्कटैः) विमुक्तम् आर्यासहायम् गुरुं दिदृक्षुः (सन्) प्राप्तः अस्मि ।

Eng.—With a view to meet my superior (elder) brother with his wife (attended by his wife), delivered (released) from the various difficulties that reached their climax, just like the shining moon released from the clouds in the autumn, I have with gladdened heart, come here to-day accompanied by my relatives (near and dear ones).

1. तुष्टहृदयः—तुष्टं हृदयं यस्य स बहु । Adj to अहम् । Rama's success in delivering Sita and his arrival have made me तुष्ट ।

2. स्वजनानुवहः—स्वै जनाः इति कर्मधा ; तैः अनुवहः (परिहृतः) इतत् ; My तुष्टि has made me come with स्वजन ।

3. प्रहृष्टविषयैः—प्रहृष्टाः विषयाः (राज्यचुप्रति स्त्रीनाशादयः) येषां तेरिति बहु ।

4. आर्यासहायम्—आर्या सोता सहायः यस्य तमिति बहु ! Adj to गुरुम् ।

रामः—अम्बाः, अभिवादये ।

सर्वाः—जाद ! चिरं जीव । दिदृक्षा वड्डामो अवसिद-
पडिस्सं तुमं कुशल्लिणं सह वड्डए पेक्खिअ । [जात ! चिरं
जीव । दिद्व्या वर्द्धामहे अवसितप्रतिज्ञं त्वां कुशल्लिनं सह
वध्वा प्रेक्ष्य ।]

रामः—अनुगृहीतोऽस्मि ।

लक्ष्मणः—अम्बाः ! अभिवादये ।

सर्वाः—जाद ! चिरं जीव ।

लक्ष्मणः—अनुगृहीतोऽस्मि ।

Eng. Ram.—I salute you ho mothers !

All.—My darling ! live long. Luckily we meet you alright or in good health with daughter-in-law after you

have fulfilled your vow (or we congratulate ourselves in meeting you etc).

Ram.—I am obliged.

Lakshman.—Mothers ! I salute thee.

All.—Live long ! my darling.

Lakshman.—I am obliged.

सीता—अय्या वन्दामि । [आर्याः, वन्दे] ।

सर्वाः—वच्छे, चिरमङ्गला होहि [वत्से, चिरमङ्गला भव] ।

सीता—अनुगृहिदस्मि [अनुगृहीतास्मि] !

भरतः—आर्य अभिवादये, भरतोऽहमस्मि ।

रामः—एह्येहि वत्स, इक्ष्वाकुकुलकुमार, आयुस्मान् भव ।

Eng. Sita.—Noble madams, I salute thee.

All.—My darling ! be ever auspicious.

Sita.—I am obliged.

Bharat.—Venerable sir ! I salute thee ! I am Bharat.

Ram.—Come along ! Ikshvaku-Prince ! come along ! may you live long.

1. चिरमङ्गला—चिरं दीर्घे मङ्गलं कुशलं यस्या सा इति बहु । चिरकालमेव मङ्गलमयी इत्यर्थः । यद्वा मङ्गलम् अस्याः अस्ति इति अर्थः । अस्ति इति अर्थः । अस्ति इति अर्थः ; so मङ्गलः = मङ्गलमयः । स्त्रियामप = मङ्गला । चिरं चिरकालम् मङ्गला इति २तत् । चिरम् इत्येव द्वितीयविभक्तिस्तु अत्यन्तयोगे एव । She has suffered adversities, so the proper वर now is—may you be ever मङ्गलयुक्ता ।

रामः—वक्षःप्रसारय कपाटपुटप्रमाण-

मालिङ्गमां सुविपुलेन भुजद्वयेन ।

उन्नामयाननमिदं शरदिन्दुकम्

प्रज्ञादय व्यसनदग्धमिदं शरीरम् ॥७॥

(See 4th Act, 16th sloka).

भरतः—अनुगृहीतोऽस्मि । आर्य्ये अभिवादये । भरतोऽहमस्मि ।

सीता—अय्यउत्तेन चिरसञ्चारी होहि [आर्य्यपुत्रेण चिर-
सञ्चारी भव] ।

भरतः—अनुगृहीतोऽस्मि । आर्य्य । अभिवादये ।

Eng. Bharat.—I am obliged ; Venerable Madam ! I salute thee.

Sita.—Be a constant companion of my noble husband.
(Be ever a follower of my noble husband).

Bharat.—I am favoured ; I salute thee, venerable brother.

लक्ष्मणः—एह्योहि वत्स ! दीर्घायुर्भव । परिष्वजस्व गाढम् ।
(आलिङ्गति) ।

भरतः—अनुगृहीतोऽस्मि । आर्य्य ! प्रतिगृह्यतां राज्यभारः ।

रामः—वत्स, कथमिव ?

कैकेयो—जाद, चिराहिलसिदो खु एसो मणोरहो । [जात,
चिराभिलषितः खुलु एष मनोरथः] ।

Eng. Lakshman.—Come my darling ! live long. Firmly embrace me (embraces).

Bharat.—I am obliged. (Seeing Rama) venerable sir ! please retake the kingdom (responsibility of the kingdom).

Ram.—Why, my darling ?

Kaikeyi.—My darling, this is our ever cherished desire.

1. दीर्घायुः—दीर्घम् आयुर्यस्य स इति बहु । After Sita's आशिस्, this is one of the best आशिस्, Lakshmana can bestow.

2. चिराभिलषितः—चिर (neuter) is long time. चिरम अभिलषितः इति रतम् । अभि+लष+क्त कर्मणि !

Remark.—After Bharata's "प्रतिगृह्यतां राज्यभारः", Rama says "वत्स कथमिव" only to have a sanction from Kaikeyi who was

instrumental in depriving him of it. Kaikeyi understands this and says “एष अस्माकम् चिराभिलाषतः मनोरथः ।”

(ततः प्रविशति शत्रुघ्नः)

शत्रुघ्नः—विविधैर्व्यसनैः क्लिष्टमक्लिष्टगुणतेजसम् ।

द्रष्टुं मे त्वरते बुद्धी रावणान्तकरं गुहम् ॥१०॥

Prose. मे बुद्धिः (निश्चयात्मिका मनोवृत्तिः) विविधैः व्यसनैः क्लिष्टम् (तथापि) अक्लिष्टगुणतेजसं रावणान्तकरं गुहं (राम) द्रष्टुम् त्वरते ।

Eng. My mind has been eager to see my superior (elder brother or venerable brother) the destroyer of Ravana, whose merits (virtues) and prowess have never been eclipsed, though he was confronted by series of difficulties.

1. व्यसनैः—अनुक्ते कर्त्तरि or करणे श्या । See next.

2. क्लिष्ट—क्लिप् (क्रादि) + क्त कर्मणि । Adj to गुहम् । If क्लिप् is taken दिसादि as आत्मनेपद, then it is अकर्मक and व्यसन has करणे श्या । But क्रादि क्लिप् is सकर्मक usually ; in that case, व्यसनैः has अनुक्ते कर्त्तरि श्या । Alt. form is क्लिषितः by the rule “क्लिष्टे क्लानिष्ठयोः” ।

3. अक्लिष्टगुणतेजसम्—गुणाश्च तेजश्च इति गुणतेजांसि इन्द्र समासः । न क्लिष्टम् अक्लिष्टमिति नञ् समासः । अक्लिष्टानि गुणतेजांसि यस्य स इति बहु ;

4. रावणान्तकरम्—adj. to गुहम् । अन्तं विनाशं करोति इति अन्त + क्त + ट कर्त्तरि । रावणस्य अन्तकरः तमिति द्वतत् । Such a गुह deserves immediate honour.

(उपगम्य) आर्य्य ! शत्रुघ्नोऽहमभिवादये ।

रामः—एष्टेहि वत्स ! स्वस्ति, आयुस्मान् भव ।

शत्रुघ्नः—अनुगृहीतोऽस्मि । आर्य्य ! अभिवादये ।

सीता—वच्छ चिरं जीव । [वत्स ! चिरं जीव] ।

शत्रुघ्नः—अनुगृहीतोऽस्मि । आर्य्य ! अभिवादये ।

लक्ष्मणः—स्वस्ति । आयुषान् भव ।

शत्रुघ्नः—अनुगृहीतोऽस्मि । आर्य ! एतौ वशिष्ठवामदेवौ
सह प्रकृतिभिरभिषेकं पुरस्कृत्य त्वद्दर्शनमभिलषतः ।

Eng. (Having approached) venerable sir ! I am satru-
ghna. I salute thee.

Ram.—Come my darling ! welcome ! live long.

Satrughna.—I am favoured, (obliged). Noble madam !
I salute thee.

Sita.—Live long, my darling !

Satrughna.—I am obliged. Noble sir I salute thee.

Laksaman.—Welcome ! (may you) live long.

Satrughna.—I am obliged. Venerable sir ! Here are
Vasistha and Vamdeva accompanied by all the subjects and
having taken the materials for coronation, they seek an
interview with you.

1. त्वद्दर्शनम्—तव दर्शनमिति इतत् । Obj of अभिलषतः ।

2. Remark.—Sita says to शत्रुघ्न—“क्त्स चिरं जीव” । Where-
as is case of Bharata she said चिरसञ्चारौ भव, for भरत whole-
heartedly desired to be united with Rama.

(अ-) तीर्थोदकेन मुनिभिः स्वयमाहृतेन

नानानदीनदगतेन तव प्रसादात् ।

इच्छन्ति ते मुनिगणाः प्रथमाभिषिक्तं

द्रष्टुं मुखं सलिलसिक्तमिवारविन्दम् ॥८॥

Prose.—मुनिगणाः नानानदीनदगतेन तव प्रसादात् स्वयमाहृतेन तीर्थोदकेन
प्रथमाभिषिक्तं सलिलसिक्तमिवारविन्दमिव ते मुखं द्रष्टुमिच्छन्ति ।

Eng. The sages intend to see your face sprinkled for
the first time (or first to see your sprinkled face) with the

holy waters gathered by their own selves through your favour from various rivers and rivulets, just like the lotus wet with water.

1. तीर्थोदकेन—तीर्थं पवित्रम् उदकं इति कर्मणा । यथा तीर्थेण पवित्र-
स्थानस्य उदकम् इति दत्तम् । तेन ; करणे ऽथा । It is usual to finish
coronation by holy तीर्थेण to make the function a true
success. See "तीर्थोत्सव पूर्णं घटाः" in I and our notes there.

2. प्रसादात्—प्र + सद + घञ = प्रसादः । तस्मात्, इती प्रसी ; or प्रसादम्
आश्रित्य इति स्वस्वोपे प्रसी । तव कृपावशादेव तानि तीर्थोदकानि मुनिभिः
सुग्राह्यानि अभवन् इति भावः । Rama was the incarnation of the
Almighty god so the आह्वरणं of तीर्थवारि by the sages was
through his प्रसाद majesty or favour. प्रसाद however = palace.

3. प्रथमाभिषिक्तम्—प्रथमम् अभिषिक्तम् इति सहस्रपा । अभि + सिच् + क्त
कर्मणि । Qual सुखम् । They want to see your अभिषिक्तं सुखं first.

कैकेयो—गच्छ ! जाद । अभिलसेहि अभिषेकम् [गच्छ !
जात । अभिलष अभिषेकम्] ।

रामः—यदाज्ञापयत्यम्बा (निष्क्रान्तः) ।

(नेपथ्ये)

जयतु भवान् । जयतु स्वामी । जयतु महाराजः । जयतु
देवः । जयतु भद्रमुखः । जयत्वार्थः । जयतु रावणान्तकः ।

कैकेयो—एते पुरोहिदा कञ्चुङ्गो पुत्तशस्त्र मे विजयघोषं
वदन्त्यन्तो आसीहि पूजयन्ति । [एते पुरोहिताः कञ्चुकिनः पुत्र-
कस्य मे विजयघोषं वदन्त्यन्त आशीर्भिः पूजयन्ति] ।

सुमित्रा—पश्यदीपो परिचारका सज्जना आपुत्तशस्त्र मे विजयं
वदन्त्यन्ति । [प्रकृतयः परिचारकाः सज्जनाश्च पुत्रकस्य मे विजयं
वदन्त्यन्ति]

Eng. Kaikeyi.—Go my darling ! accept the coronation.

Ram.—As my mother commands, (exit).

(Behind the scene or in the green-room)

May you prosper ; May victory attend our Lord. May his majesty thrive. May the venerable king attain victory. May the noble sire be prosperous. May the slayer of Ravan be victorious.

Kaikeyi.—These priests and chamberlains are greeting my beloved son with cries of victory and are thereby adoring him with blessings.

Sumitra, The subjects, the attendants (followers) as well as the good (pious) people are honouring my beloved son with cries of victory.

1. अभिलष—अभि+लष+लोट् हि । Kaikeyi says this to remove hesitation on Rama's part and because Rama wanted this permission, see our notes under “चिराभिलषितः एष मनोरथः” ।

2. पुत्रकथ—पुत्र+अनुकम्पायाम् (स्नेहायै) कन् । तस्य । कर्मणि इष्टो ।

Remark.—The पुरोहित said “भवान् जयतु”, the कञ्चकिन् said “स्वामी जयतु” । The प्रकृति (प्रजा) uttered “महाराजो जयतु” the परिचारिका said “देवी जयतु” (cp “स्वामी महाराजो देवेति चाधमैः” &c), some of these said “भद्रमुखो जयतु” some uttered “जयतु आर्येः” and others again said “रावानालकरो जयतु” ।

(नेपथ्ये)

भो भो जनस्थाननिवासिनस्तपस्विनः ! शृण्वन्तु शृण्वन्तु भवन्तः ।

हत्वा रिपुप्रभवमप्रतिमंतमौघं

सूर्योन्धिकारमिव शौर्यगमयैर्मयूखैः ।

सीतामवाप्य सकलाशुभवर्जनौगं

रामो महीं जयति सर्व्वजनाभिरामः ॥१०॥

Prose.—सूर्यःऋषकारमिव शीर्यमयैः मयूखैः रिपुप्रभवम् अप्रतिमं तमौघं (रावणादिकं) हत्वा सकलाशुभवर्जनीयाम् सीतामवाप्य सर्वजनाभिरामो रामः महीं जयति ।

Eng.—(Behind the scene) oh you ascetics the dwellers (the settlers) in Janasthan ! please lend your ears (please listen) ! just like the sun that dispels the darkness with his rays, Ramachandra who is agreeable to all (the gladdener of all) has done away with the unparalleled (tremendous) heap of darkness that owed its origin from the enemy, by dint of his own valour, and having rescued Sita who is devoid of all impurity (bereft of all inauspicious characteristics) is now ruling the earth (is now lording it over the world).

1. जनस्थाननिवासिनः—जनानां स्थानमिति इतत् ; तत्र निवसन्ति येते इति जनस्थान + नि + वस् + णिनि कर्त्तरि ताच्चील्यै साधुकारिणि वा । उपपदतत् । This is meant for them to show that Ravana's challenge is taken up by Rama and Rama has killed the Rakshasa.

2. मयूखैः—करणे दलीया ।

3. रिपुप्रभवम्—रिपुः प्रभवः उत्पत्तिस्थानम् यस्यतमिति बहु ।

4. अप्रतिमम्—adj to तमौघम् । अविद्यमाना प्रतिमा यस्य तमिति बहु ।

5. तमौघम्—क्षेत्रादिकम्, आचारङ्गीनत्वादिकं च । तमानाम् औघः तमिति । obj to हत्वा । तमम् is the common stem not तम । तम is also sometimes sanctioned by the author of the lexicon as sabdaratnavali. If the base तम (अकारान्त) is objected to, then it is an आर्षप्रयोग । usual form will be तम औघः ।

6. सकलाशुभवर्जनीयाम्—adj to सीताम् । शुभविरोधि इति अशुभम् । नञतत् । कस्यथा सह वर्त्तमानं यत् तदिति बहु । सकलम् अशुभम् ; तेन वर्जनीया तमिति शतत् । By passing all ordeal, Sita is such now.

7. जयति—Here it is सकर्मक in the sense of conquering as it is अकर्मक in cases of रामो जयतु &c.

कैकेयी—अस्महे पुत्तस्य मे विजयघोषणा वद्धुह [अस्महे (अहो) पुत्रस्य मे विजयघोषणा वर्द्धते] ।

Eng. Kaikeyi.—The proclamation of my son's victory is being circulated.

(ततः प्रविशति कृताभिषेको रामः सपरिवारः)

रामः—(विलोक्य आकाशे) भोस्तात !

स्वर्गेऽपि तुष्टिमुपगच्छ विमुञ्च दैन्यं

कर्म त्वयाभिलषितं मयि यत् तदेतत् ।

राजा किलास्मि भुवि सत्कृतभारवाहौ

धर्मेण लोकपरिरक्षणमभ्युपेतम् ॥११॥

Prose — भो तात ! (त्वं) स्वर्गेऽपि तुष्टिम् उपगच्छ । दैन्यम् विमुञ्च । मयि यत् कर्म त्वया अभिलषितम् एतत् तत् (भवति), भुवि सत्कृतभारवाहौ राजाऽस्मि किल । (मया) धर्मेण लोकपरिरक्षणमपि अभ्युपेतम् (स्वीकृतम्) ।

Eng.—Father ! attain satisfaction even in heaven. So away with your dejection. This is what you wanted to see in me. Today I am really a king the bearer of the glorious burden in the world. I have also sworn to rule (protect) the people justly (in accordance with the holy codes).

1. सत्कृतभारवाहौ—सत्+कृत+कार् कर्मणि=सत्कृतः आहतः सम्मानितः । साष्टत्रः भारः राज्यरक्षारूपो सम्मानजनको भारः इति कर्मधा । भृ+घञ भारः । तं बोद्धुम् शीलं यस्य स इति सत्कृतभार+वह+णिनि कर्तरि । उपपद तत् । adj to अहम् । यदा सत्कृतं कर्म येषां ते सत्कृताः=पुण्यशोभा जनाः राजानः । तेषां भारः । तं वहतीति कर्तरि णिनिः ।

2. लोकपरिरक्षणम्—परि+रक्ष्+लृट्=परिरक्षणम् । लोकानां जनानां भुवनानां वा परिरक्षणम् इति इतत् । Comp “दृष्टस्य वर्णाश्रमपालनं यत् स एव धर्मो मनुना प्रणेतः” —Rag. XIV,

3. Remark.—Two things are worth our notice here. In the first place the position of a king was no doubt held in high esteem but the idea that the king is the first servant of the state was not lacking ; the word सत्कृतभारवाहौ amply shows this.

In the second place the king had to take oath (like our present-day ruler) to rule his subjects constitutionally. The word अभ्यायेतम् shows the idea of taking oath whereas the word धर्मेण conveys the sense of constitution.

भरतः—

अधिगतनृपशब्दं धार्यमाणातपत्रम्

विकशितकृतमौलिं तीर्थतीयाभिषिक्तम् ।

गुरुमधिगतलीलम् वन्द्यमानं जनौघै-

नवशशिनमिवार्यं पश्यती मे न तृप्तिः ॥१२॥

Prose.—अधिगतनृपशब्दम् धार्यमाणातपत्रम् विकशितकृतमौलिम् तीर्थ-
तीयाभिषिक्तं अधिगतशौलं जनौघैर्वन्द्यमानम् नवशशिनमिव आर्यम् गुरुं पश्यती
मे न तृप्तिः (अस्ति) ।

Eng. I do not reach the end of my satisfaction while gazing at my venerable brother who appears like the newly rising moon, who has been blessed with the appellation "king", (who has won the title "king"), upon whom is held the royal umbrella whose crown has been rendered shining, who has been sprinkled over with the holy waters, who has assumed the duties of a king and is being adored by the people.

1. अधिगतनृपशब्दम्—नृप इति शब्दः सहस्रपुत्रः । अधिगतः नृपशब्दः येन तन्मिति बहु ।

2. धार्यमाणातपत्रम्—धृ+शानच्, कर्मणि ; आतपात् त्रायते इति आतप+वै+क । धार्यमाणम् आतपत्रम् यस्मिन् स इति बहु ।

3. विकशितकृतमौलिम्—वि+कश्+कृत कर्ष+रि । विकशितं यथातथा कृतम् सहस्रपुत्रः । तादृशः मौलिर्यस्य स इति बहु ; or कृत is श्रीभितः । विकशितः (अतः कृतः=श्रीभितः) मौलिर्यस्य ।

4. अधिगतलीलम्—लीला is grace of a king. अधिगता लीला राज-
विलासः येन तन्मिति बहु ।

5. वन्दमानम्—वन्द,—कर्त्तव्यं शानम् । Its चतुक्त कर्त्तो is जनौघैः ।

6. नवशशिनम्—नवः शशी इति कर्मधा । तम इति उपमानकर्म । Such a moon is eagerly looked at by all, as Rama was now. See Rag II,

शत्रुघ्नः—एतदार्याभिषेकेन कुलं मे नष्टकल्मषम् ।

पुनः प्रकाशतां याति सोमस्येषोदये जगत् ॥१३॥

Prose.—आर्याभिषेकेन नष्टकल्मषम् (नष्टप्रायम्) एतत् मे कुलं सोमस्य उदये जगदिव पुनः प्रकाशतां याति ।

Eng.—With the installation of my venerable brother the dynasty of ours has been freed from ill reports (sin) and now appears (shines) like the world at the moon-rise.

1. नष्टकल्मषं—नष्टं कल्मषं यस्मात् तदिति बहु ; adj to कुलम् । नष्ट+क्त कर्त्तरि । Now infamy due to रामनिर्वासन or all ill-talks will subside and things will be normal as before.

रामः—वत्स लक्ष्मण ! अधिगतराज्योऽहमस्मि ।

लक्ष्मणः—दिष्ट्या भवान् वर्द्धते ।

(प्रविश्य) काञ्चुकोयः—जयतु महाराजः । एष खलु तत्र-
भवान् विभीषणो विज्ञापयति—सुग्रीवनीलमैन्दजाखवद्वनूमत्-
प्रमुखाश्वागुगच्छन्तो विज्ञापयन्ति, दिष्ट्याभवोन् वर्द्धते इति ।

रामः—सहायानाम् प्रसादात् वर्द्धते इति कथ्यताम् ।

Eng. Ram—My darlig Lakshman ! now I have gained the kingdom (throne),

Lakshman.—Fortunately you prosper ; (or I congratulate you on your rise). [N.B.—Mr. V. S. Apte likes this sort of English rendering].

(Having entered) Chamberlain.—Let victory attend His Majesty. This venerable Vibhishan tells you—your followers Sugriva, Nila, Mainda, Jambavat Hanumat and the

like also inform you that fortunately you prosper (or that they congratulate you on your rise).

Ram.—Please say that His Majesty prospers through the favours of his allies.

1. अधिगतराजः—अधिगतं प्राप्तं राज्यं येन स इति बहु ।

2. अनुगच्छन्तः—अनु + गम्य शब्दः ; १मा बहुवचनम् । Used here as a noun in the sense of अनुगामी जन (follower).

काञ्चुकोयः—यदाज्ञापयति महाराजः ।

कैकेयी—धन्यास्वु स्त्रिय । इदं अवमुदधं अञ्जोभूताम् पेक्षु-
खिदुमिच्छामि । [धन्या खल्वस्मि । इममभ्युदयमयोध्यायाम्
प्रेक्षितमिच्छामि] ।

रामः—द्रक्ष्यति भवती । (विलोक्य) अये प्रभाभिर्वनमिद-
मखिलं सूर्यवत् प्रतिभाति । (विभाव्य) आ ज्ञातम् । सम्प्राप्तम्
पुष्पकम् दिवि रावणस्य विमानम् । कृतसमयमिदं स्मृतमात्र-
मुपगच्छतीति । तत् सर्वैरारुह्यताम् । (सर्वे आरोहन्ति) ।

Eng. Chambarlain.—As His Majesty commands,

Kaikeyi.—Really blessed am I. I intend (long) to see this prosperity (festivity or coronation) at Ayodhya.

Ram.—You will see mother (madam !) (Looking around) well ! how it is that the whole of the forest appears illuminating like the sun ! (Having thought), yes ! I remember)—

Ravana's aerial car known as Puspaka has been present (has appeared or has made its appearance) in the sky ; according to (or following) the condition it arrives whenever thought of, Then let all of us (every one) get into it, (All ascend the car).

I, आ—इति करणे अव्ययम् ।

2. कृतसमयम्—adj to इदम् । कृतः समयः येन तदित्यङ्गम् ।

3. कृतमावस—कृतम् एव इति मयूरव्यंसकपदित्वात् नित्यसमासः ।

Adverb qual उपगच्छति ।

रामः—अद्यैव यास्यामि पुरीमयोध्याम् ।

सम्बन्धिमित्रैरनुगम्यमानः ।

लक्ष्मणः—अद्यैव पश्यन्तु च नागरास्त्वां

चन्द्रं सनच्चतुर्मिवोदयस्थम् ॥१४॥

Prose.—अद्यैव अहम् सम्बन्धिमित्रैरनुगम्यमानः अयोध्यां पुरीं यास्यामि । अद्यैव च नागरास्त्वाम् सनच्चतुर्मिवोदयस्थं चन्द्रमिव पश्यन्तु ।

Eng. Ram,—This very day I shall start for Ayodhya being followed by my allies (friends) and relatives.

Lakshman.—Let the citizens behold you this very day just like the rising moon attended by stars.

1. सम्बन्धिमित्रैः—सम्बन्धिनश्च मित्राणि च इति सम्बन्धिमित्राणि द्वन्द्वसमासः । सम + वत्स वज्र = सप्तवत्सः । सम्बन्ध + इन् = सम्बन्धिन् । अनुक्त कर्ता of अनुगम्यमानः ।

2. नागराः—नगरे वसन्ति ये ते इति नगर + अण् ; plural,

3. सनच्चतुर्म—नचतुः सङ्घ वर्त्तमानः यः स इति बहु ; adj to चन्द्रम् ।

4. उदयस्थम्—उद + इ + अच् = उदयः । तत्र तिष्ठति इति स्था + क्त । adj to चन्द्रम् । Let your arrival at Ayodhya with all be like moon's rise attended with shining stars.

(भरतवाक्यम्)

यथा रामश्च जानक्या वन्धुभिश्च समागतः ।

तथा लक्ष्मणा समायुक्ते राजा भूमिं प्रशास्तु नः ॥१५॥

(निष्क्रान्ताः सर्वे) ॥सप्तमोऽङ्कः॥

Prose.—यथा रामः जानक्या च वन्धुभिश्च समागतः, तथा लक्ष्मणा समायुक्तः नः राजा भूमिं प्रशास्तु ।

Eng. (Bharata's utterance)—Just as Ramchandta has been (now) associated with the daughter of Janaka as well as his friends (allies), so may our king be united with royal fortune and rule well the earth.

1. वक्ष्या &c—अनुक्तं वक्ष्मि श्या ।
2. समायुक्तः—सम + आ युज् क्त कर्मणि ; adj to राजा ।
3. प्रशास्—प्र + शास् शीट् तुप् ।
4. निष्क्रान्ताः सर्वे = Exit All or exit omnes
सर्वे अभिनेतारः रङ्गमञ्चात् वहिर्गताः इत्यर्थः ।

Remark, (i) भरतवाक्यम्—Sanskrit dramas end with a benedictory verse called the Bharatavakya (भरतवाक्य) which is read by the Principal actor and generally embodies the poet's views and opinions ; भरत was the author of नाट्यशास्त्र passing by his name, thence the word has come to mean the principal actor. See Introduction section I. The acting is over. The stage manager now pronounces benediction upon the audience and all. Cp “नटप्रदानसमप्राप्तिः काव्य-संहार इति भरतवाक्यम् नटवाक्यम् । नाटकाभिनयसमाप्तिः सामाजिकेभ्यो नटेन आशीर्दीयते”—Raghava under Sakuntala Tika ; the word नट is avoided and भरत substituted for it, because नट is not supposed to speak after the प्रस्तावना is over.

(ii) Bhasa's other भरतवाक्य contains “राजसिंहः प्रशास्तुः” (See Swopna) etc, showing आशिस् for a peaceful good protection by the king.

॥ इति श्रीमानाटकाचार्यप्रणीतम् प्रतिमानाटकम् समाप्तम् ॥

TEST QUESTIONS

Q 1. Give the substance of the story of प्रतिनाटक ।
Ans. See Introduction.

Q 2. What is the source of this drama ? Ans. See Intro.

Q 3. In what main points does it differ from Ramayana ? See Intro.

Q 4. Name some other plays of Bhasa. Ans. See Intro.

Q 5. Can you show some of the defects of the drama and some of its merits as well. Ans. See Intro.

Q 6. Discuss the appropriateness of the Title of the drama. Ans. See Intro. and Tika.

Q 7. Mark the characters of Rama, Bharata, Sita, Lakshmana and Kaikeyi.

N. B.—Kaikeyi is here more nobly portrayed than in Ramayana. Here our poet says that she did रामनिर्वासन to fructify सुनिपाप and that too at the advice of बभ्रु etc.

Q 8. Name some of the imageries here that are seen in Sakuntala too. Ans See Intro.

Q 9. What is the dramatic significance of Introducing the story of काचनपार्श्व दूत ?

Ans. By this our poet represents Ravana as a hypocrite come to abduct Sita and make him meet Rama and Sita face to face, also paints Rama as eager for Dasaratha's Sradha so much that he forgets his कर्त्तव्य then, and thus makes the matter of सीताहरण as easy affair, Lakshmana is already sent to the कुक्षपति by Rama. Thus is Sita stolen, thereby the pathos is increased and the matter of final development of the drama shortened ; and so the glory and character of Rama, the killer of Ravana will be supported magnified.

प्रतिमानाटकः

Q 10. Mark slokas 3, 5, 8, 14, 18, 22, 26, 29, 39 in Act I. sls 2, 19, 21 in Act II ; sls 2, 4, 8, 10, 12, 14, 18, 19, 22, 28, and 24 in Act III ; sls 2, 7, 8, 10, 13, 17, 18, 22, 23 and 27 in Act IV ; sls 1, 2, 11. in Act V, sls 1, 2, 3, 12, 13 in VI ; sl 2, 4, 6, 9, 10, 11, 12, in Act VII,

11. Define the terms—समय वा आत्मगत, नाट्यो, स्थापना, प्रस्तावना, प्रवेशक, विच्छेदक, विदूषक, वाच्यकौय, प्रतिहारो and भरतवाक्यम् ।

12. Give the substance of the speeches of Sita, Avadati and Cheti in Act I ; of दशरथ and सुमन्त्र in Act II of सुमन्त्र and भरत in Act IV ; of Rama and disguised Ravana in Act V ; and also give a summary of Act IV here describing Rama and Bharata's meeting at Rama's वनवासस्थानम् ।

For Ans. See substance Act by Act, also Eng. T. at the (respective) proper places of the Text.



